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POPULAR

PHOTOGRAPHY

JUNE, 1955
35 CENTS

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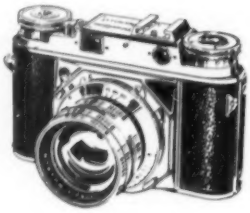

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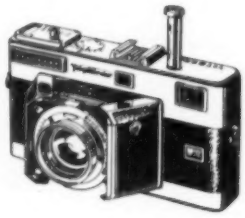


Voigtländer **because the lens is so good**

Important Facts about Exposure Meters

Anyone who takes anything more than "snapshots" knows the value of a good exposure meter. But when the average amateur decides to *buy* a meter, he has from 15 to 20 meters to choose from, all reputedly "good." *How* does he judge one from another? Which *one* will give him the *best* all-around use?

What Does An Exposure Meter Do?

Every exposure meter does essentially two things: it measures light intensity and provides a means for converting that measurement into a lens opening-shutter speed combination for exposing the film. Although the "conversion" is accomplished in about the same way in almost all meters, there are major differences in the way meters *measure* light. The *quality* of photoelectric element, the *sensitivity* of the microammeter, the *kind* of light measured, and the *way* it is collected and transmitted are all determining factors in the over-all accuracy of the meter, and consequently, the correctness of the exposure.

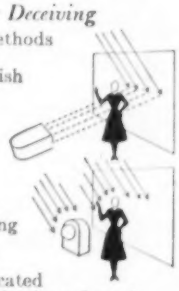
The Two Kinds of Light

All modern exposure meters measure light by means of a photoelectric element which sends a tiny current to a sensitive microammeter. But there are *two* distinctly different *kinds* of light that can be measured, and meter types are divided in the same way. One is designed to measure the light *reflected by* the subject, the other to measure *incident* light, or light falling *on* the subject.

Which One to Use?

Which type of light provides the more accurate basis for correct exposure? In the leading studios in Hollywood, millions of feet of film have been perfectly exposed on the basis of incident light exposure determination. In fact, the majority of photographers in the motion picture industry today use the incident light method, particularly because it meets the more critical requirements of color photography. Furthermore, the fact that "incident light attachments" are available for virtually all reflected light meters on the market today indicates recognition of the need for a way to measure incident light. There are a number of good reasons to explain why the measurement of incident light *is* the preferred method.

Reflected Light Readings Can Be Deceiving



The difference in results between the two methods can be best understood by taking a typical situation as an example. Assume that you wish to photograph a scene which includes a person in dark clothes against a bright background (a light building, a bright sky, etc.). Reading the *reflected* light with a reflected light meter gives an abnormally high reading because of the brilliant background. Hence, underexposure is the result. On the other hand, by measuring the *incident* light with a meter specifically designed for this purpose, exposure is based on the light falling *on* the subject, uncomplicated by the distortion caused by the background in the reflected method. The same principle applies to *any* scene where contrast ranges from brilliant highlight to deep shadow. It is the *incident* light actually falling *on* the subject which most accurately *determines* proper exposure.

The Right Way Is Also the Easiest

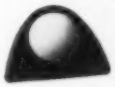
Fairly accurate *approximations* of incident light *can* be made with a reflected light meter, by first taking a shadow reading and then a highlight reading, and averaging them. But besides being tedious, this method has the more serious disadvantage of requiring precise determination of exactly what *are* true shadow and highlight areas, how close to them the reflected light meter should be held, at what angle, etc. Far simpler, and much more accurate, is the use of the Norwood Director exposure meter made by Brockway, which is expressly designed to measure incident light. *All* the incident light of all intensities, falling on the camera side of the subject, is automatically integrated and the midpoint for proper exposure is instantly indicated.

The Meter the Professionals Designed

The *first* meter *specifically designed* to measure incident light, the original Norwood Director, was developed by professional motion picture photographers in Hollywood. The *same* basic design principles and unique means of light collection and integration used in this meter, plus operating improvements and many other refinements at far lower cost, are today embodied in two models of the Norwood Director produced by Brockway. These BROCKWAY exposure meters are *still* the *only true* incident light meters available.

The BROCKWAY M-2 Model Norwood Director—an extremely *versatile* incident light meter used by leading Hollywood photographers and thousands of professional and amateur photographers throughout the world. Slides are available for direct readings. The M-2 offers the highest degree of true incident light measuring accuracy for all types of photography—*plus* amazing simplicity.

The BROCKWAY M-3 Model Norwood Director—an extremely compact, direct reading incident light meter designed for those who wish ultimate *simplicity* of operation and with no sacrifice in accuracy. The M-3 gives perfect exposure readings for stills or movies, color, black and white and Polaroid films. Less than two ounces in weight, the M-3 can be clipped on the pocket like a pencil. Accuracy, quality and precision workmanship are comparable to the more expensive M-2.



Both meters are equipped with the patented *Photosphere*, a unique translucent hemisphere that collects and integrates the *same* light that illuminates the subject. Actually, the Photosphere is a miniature representation of the camera side of any three-dimensional subject. It closely approximates the shape of the human face. This is one reason why BROCKWAY exposure meters provide exact exposure readings for color photographs of people. The electrical mechanisms of the M-2 and M-3 are the result of painstaking design and elaborate production and inspection facilities. In every sense, the BROCKWAY M-2 and M-3 are precision instruments *specifically designed* to measure incident light for consistent perfection in all types of photography.

If you would like to know more about the BROCKWAY exposure meters, visit your dealer for a demonstration of the versatile M-2, the "standard of the studios," or the new *direct reading* M-3. The M-2 is priced at $32.95, the new M-3, $16.95. For a descriptive folder, write Brockway Director Corporation, 570 Fifth Ave., New York 36, New York.

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JUNE 1955

VOLUME 36 NUMBER 6

POPULAR PHOTOGRAPHY

including CAMERA and AMERICAN PHOTOGRAPHY

WORLD'S LEADING PHOTOGRAPHIC MAGAZINE

The ubiquitous Peter Gowland, this month's cover photographer, says that his model—a 17-year-old out of Hollywood, name of Venetia Stevenson—is the most versatile he's ever used. Here he caught her in a demure pose in his studio, using a 5x7 Marvel view camera with a 14-in. Commercial Ektar f/6.3 lens. Gowland lighted the setup with three Strobonar IV units plus four extension lamps; exposed at f/14 on Daylight Ektachrome.

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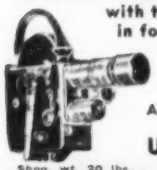

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Cine-Voice, 3 Lens Turret Model, **$784.50 Cash or $78.45 Down;**
Auricon-Pro, 200' capacity, **$1310. Cash or $131. Down;**
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Just out! All-new Auricon-Pro, 600' capacity, model **$1165. Cash or $116.50 Down.**

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Please write Industrial Division, DOWLING'S Fifth Avenue for quotations and assistance with your individual problems . . . in sound movie-making or any phase of photography!

Add THAT DISTANT DETAIL . . . THAT EXCITING CLOSE-UP . . . TO YOUR **HOME MOVIES**

with **Elgeet**

TELEPHOTO MOVIE LENSES

Far-off vistas, fast sports action, candid close-ups are all captured clearly and brilliantly with hard-coated, color-corrected Elgeet telephoto lenses. And there is an Elgeet lens designed for **your** camera, priced for **your** movie budget.

CUSTOM TELEPHOTO LENSES — 16mm

75mm (3") f/1.9, Focusing	$73.45 Cash or $7.34 Down
102mm (4") f/2.7, Focusing	88.95 Cash or 8.89 Down

CUSTOM TELEPHOTO LENSES — 8mm

38mm (1½") f/1.9, Focusing	49.00 Cash or 4.90 Down
38mm (1½") f/1.5, Focusing	68.35 Cash or 6.83 Down
38mm (1½") f/3.5, Fixed Focus	25.75 Cash or 2.57 Down

CINEMATAR TELEPHOTO LENSES — 8mm

38mm (1½") f/3.5, Fixed Focus	17.95 Cash or 1.79 Down
Telephoto attachment for Kodak Brownie, Bell & Howell 220 or 252	19.90 Cash or 1.99 Down

Write D. F. A. for complete FREE brochure of Elgeet 8mm and 16mm lenses for every movie making purpose! Special list of superb Elgeet "C" mount lenses suitable for Cine-Voice also free on request.

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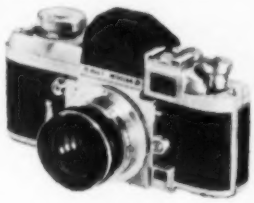
ALPA the ALL-IN-ONE 35mm Camera

precision-built in Switzerland



• **Optional Focusing:** Single-lens reflex groundglass or individual, single-window, coupled rangefinder AND multi-focal, "sportstype" viewfinder.
• **Unsurpassed Optics:** Everyone of the coated, high-resolving power ALPA lenses (wide angle through 3750mm!) is individually tested, carries an unconditional guarantee. Choice of click stops or FULLY automatic diaphragm with 50mm lenses.
• **Are you a perfectionist? Here's your answer:** The superlative Kern Switar 50mm coated f/1.8 APOCHROMAT, the **only** lens for 35mm cameras correcting all 3 primary colors, including red. Gives critical definition even at full aperture, f/1.8 (200 lines per mm.).

• **Unique Eveready Case:** Holds ALPA with wide angle, 50, 75 or 90mm lens; plus sunshade, filters and exposure meter.

• ***Your Choice of Lens Determines Price of Camera*** •

	ALPA 5 (Prism Reflex)	10% Down	ALPA 7 (Prism Reflex & Range-finder)	10% Down
Old Delft Alfinon 50mm coated f/2.8	$309.00	$30.90	$349.00	$34.90
Schneider Xenon 50mm coated f/1.9 with FULLY automatic diaphragm	389.00	38.90	429.00	42.90
Kern Switar 50mm coated f/1.8 APOCHROMAT	419.00	41.90	459.00	45.90

Selected ALPA Accessories

Macrostat Copy & Close-up Stand complete	$139.95
Old Delft Alfinar 38mm coated f/3.5 lens	94.00
Schneider Tele-Xenar 90mm coated f/3.5	124.00
Old Delft Algular 135mm coated f/3.2 lens	139.00
Tewe Telagon 500mm coated f/5.0 lens	548.00
Tewe Telagon 800mm coated f/6.3 lens	998.00
Zoomar Reflektar 1000mm coated f/8.0 lens	1500.00
Zoomar Reflektar 3750mm coated f/25.0 lens	3500.00

IT'S ECONOMY TO START WITH THE FINEST!

Good movie equipment is a lifetime investment. Because of D. F. A.'s Easy Payment Plan, **you** can afford to own the best **now!** Wherever you may live, you'll find it pleasant to shop by mail from DOWLING'S Fifth Avenue. Quick, confidential credit arrangements plus fast, personalized service actually may bring us "closer" to you than your local store. Whether you live in Florida, Nebraska or California — or are a G. I. overseas — you'll find that D. F. A. delivers it quickly and, above all, delivers it "right!"

Bolex C-8 with Lytar coated f/2.5 lens	$89.95 Cash or $8.95 Down
Bolex C-8 with Lytar coated f/1.9 lens	129.95 Cash or 12.95 Down
Bolex B-8 with Yvar coated f/2.8 lens	119.50 Cash or 11.95 Down
Bolex B-8 with Lytar coated f/1.9 lens	149.50 Cash or 14.95 Down
Bolex B-8 with Switar coated f/1.5 lens and Yvar 1½" (telephoto) coated f/2.8 lens	274.50 Cash or 27.45 Down
Bolex H-8 Leader with Lytar coated f/1.9 lens	259.50 Cash or 25.95 Down
Bolex H-8 De Luxe with Switar coated f/1.5 lens	438.25 Cash or 43.82 Down
Bolex H-16 Leader with Lytar coated f/1.9 lens	269.50 Cash or 26.95 Down
Bolex H-16 Supreme w/Lytar coated f/1.9 lens	394.00 Cash or 34.90 Down
Bolex H-16 Supreme w/Switar coated f/1.4 lens	510.00 Cash or 51.00 Down
Bolex H-16 Supreme with Switar coated f/1.4 lens, Switar 16mm coated f/1.8 lens, Switar 50mm coated f/1.4 lens & deluxe H-1 case complete	779.00 Cash or 77.90 Down
Pan Cinor Zoom coated f/2.8 lens (for 8mm)	219.50 Cash or 21.95 Down
Pan Cinor Zoom coated f/2.8 lens (for 16mm)	349.50 Cash or 34.95 Down
Bolex Stereo System complete	387.00 Cash or 38.70 Down
Bolex Electric Camera Drive	89.50 Cash or 8.95 Down
Bolex Tripod	69.50 Cash or 6.95 Down
Bolex Titler and Special Effects Kit	295.50 Cash or 29.55 Down
Bolex M-8 Projector with case	169.50 Cash or 16.95 Down
Bolex Combination G8mm-16mm Projector	339.50 Cash or 33.95 Down

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Two-Speed, High-Fidelity TAPE RECORDER

• **Dual speed: 3¾" and 7½" per second**
• **High-fidelity that will delight the most discriminating user**
• **Two-hour playing time**
• **Single knob control for quick, easy operation**
• **Neon record level indicator**
• **Radio-phono-TV input jack**
• **External speaker jack for large audiences, or for ear-phones**
• **Compact, light, attractively styled and sturdy two-toned case**
• **Plus a host of other features usually found only in machines selling for twice the price**
• **Foot pedal stop switch available as accessory**

only $139.95 Cash or

Only $13.95 DOWN

The new **Nikon** S2

with all the features you want in a 35mm camera!

Just Released

• Life-size, combined range-viewfinder
• Luminous composing frame in finder
• Rapid, **single** stroke film transport
• Hi-speed film rewind
• 12 shutter speeds from 1 sec. to 1/1000th sec., plus time and bulb
• Positive synchro selector for all flash bulbs, all shutter speeds; also for electronic flash
• Removable back and fixed take-up spool for easy loading
• Tripod socket built into camera body — avoiding undue strain on base
• Standard PC flash terminal with clip lock
• ¼-turn bayonet lens mount for instant lens interchangeability
• Finger-tip controls all conveniently located on top of camera

NIKON S-2 with famous Nikkor coated f/2.0 lens **$299.50 Cash or $29.95 Down**; or with famous and ultra-fast Nikkor coated f/1.4 lens **$345. Cash or $34.50 Down.** Eveready carrying case **$10.50.**

Nikkor Wide Angle and Telephoto Lenses

(For Nikon, Contax, Leica and Canon—please specify which when ordering. All lenses are, of course, coated.)

28mm f/3.5	$149.50 Cash or $14.95 Down
35mm f/3.5	89.50 Cash or 8.95 Down
35mm f/2.5	139.50 Cash or 13.95 Down
85mm f/2.0 with sunshade	175.00 Cash or 17.50 Down
85mm f/1.5 with sunshade	299.50 Cash or 29.95 Down
105mm f/2.5 with sunshade	152.50 Cash or 15.25 Down
135mm f/3.5 with sunshade	135.00 Cash or 13.50 Down
Nikkor 135mm f/3.5 for Exakta	145.00 Cash or 14.50 Down

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1955 CONTAX II-A and III-A

ZEISS IKON

Single-window for rangefinder and viewfinder, metal focal plane shutter, removable back, bayonet lens mount, delayed action release, full built-in flash synchronization are just a few of the reasons for the acknowledged leadership of CONTAX! Contax II-A with Tessar coated f/3.5 lens **$261. Cash or $26.10 Down**; with Sonnar coated f/2.0 lens **$345. Cash or $34.50 Down**; or with Sonnar coated f/1.5 lens **$374. Cash or $37.40 Down**. For Contax III-A (with built-in exposure meter) add **$38. Cash or $3.80 Down.**

Selected Contax Lenses and Accessories

Biogon 21mm f/4.5	$249.00 Cash or $24.90 Down
Biogon 35mm f/2.8	183.00 Cash or 18.30 Down
Planar 35mm f/3.5	102.00 Cash or 10.20 Down
Triotar 85mm f/4.0	106.00 Cash or 10.60 Down
Sonnar 85mm f/2.0	229.00 Cash or 22.90 Down
Sonnar 135mm f/4.0	146.00 Cash or 14.60 Down
Stereotar C, 35mm f/3.5's	159.00 Cash or 15.90 Down
Stereo Prism Attachment	37.00 Cash or 3.70 Down
Stereo Viewfinder	10.00 Cash or 1.00 Down

1955 ▲ IKOFLEX

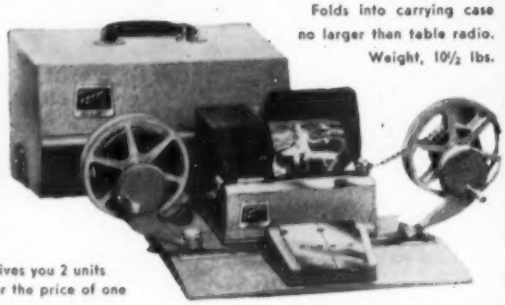
Ikoflex I-A with Novar coated f/3.5 lens in Prontor full synch' shutter **$76. Cash or $7.60 Down; Ikoflex I-A** with Tessar coated f/3.5 lens in Prontor full synch' shutter **$96. Cash or $9.60 Down**; and the superlative **Automatic Ikoflex II-A** with Tessar coated f/3.5 lens in Synchro-Compur MX shutter **$126. Cash or $12.60 Down.**

1955 CONTAFLEX

The gem of all 35mm Single Lens Reflex cameras! Ground-glass eye-level focusing is combined with split image rangefinder. Superb Tessar 45mm coated f/2.8 lens, with fully automatic diaphragm. Contaflex I **$169. Cash or $16.90 Down**; Contaflex II (Built-in meter) **$199. Cash or $19.90 Down.**

CRAIG PROJECTO-EDITOR

Folds into carrying case no larger than table radio. Weight, 10½ lbs.



Gives you 2 units for the price of one

NEW COMBINATION TABLE-TOP MOVIE VIEWER AND COMPLETE EDITOR — Large (3¼ x 4¼ in.) brilliant screen shows action movies without darkening room. Ideal size for family groups. Create slow or fast motion effects by varying speed of take-up reel. Re-run scenes without waiting for end of reel. Stop film to examine individual frames with complete safety to film. Built-in frame marker, splicer and film cement give quick way to cut out poor sections — repair film — arrange movies in story-telling sequence. Has ground and polished condenser lens, straight-through film threading, rotating optical prism shutter and flat field projection lens. Complete with carrying case, 8 mm. or 16 mm. model, **$79.50 Cash or $7.95 DOWN**

A Cordial Invitation...

No doubt about the ease of shopping by mail! . . . But it is nice to meet personally our mail order friends. Whether to say "hello" or to talk cameras, you'll find a warm welcome! Our Mail Order Division is on the 20th Floor (Skyline Suite) of that famous landmark, the Flatiron Building . . . The panoramic view of New York is most photogenic. When you are in our home town, please do stop in!

MORE POWER! MORE LIGHT! PERFECT PERFORMANCE!

Dormitzer SYNCTRON

with the new "million prism" reflectors

New 1955 DB-5M-1 Synctron Dry Battery Unit

- Conservative color **guide number** of 45; fast black and white—220.
- New high-efficiency **GE118 flash tube.**
- **Light output**—2650 lumen seconds.
- **Weight**—only 5 lbs.
- **Size**—only 8½" X 2¼" X 6½".
- **Recycling time**—5 to 8 seconds.
- **Flash duration**—1/2000th second.
- **Batteries**—expectancy of 500 flashes; replacement cost only $4.25!

Complete price, including cord and batteries . . .
$115.95 Cash or only $11.59 DOWN

Other Powerful Dormitzer Synctron Units

Model 100—Professional	$237.00 Cash or $23.70 Down
Model 200—Super Pro	304.75 Cash or 30.47 Down
Model 207—Amateur	140.00 Cash or 14.00 Down
Model 208A—Super Candid	178.00 Cash or 17.80 Down
Model 215—Economy (A.C. only)	725.00 Cash or 72.50 Down
Model 223—Studio Light	495.00 Cash or 49.50 Down

(Prices indicated include battery and charger, except of course with A.C. Model 215.)
FREE Dormitzer Synctron brochure is yours simply by writing to DOWLING'S Fifth Avenue!

UHLER Cine Printers

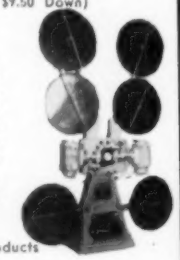
. . . the standard of perfection!

Uhler 16mm Sound Cine Printer! (illustrated)

Makes contact prints of both sound and silent pictures in black and white or color. Prints picture and sound at the same time. 400' capacity; beautiful precision finish. Copies of all your favorite films can be made at about one-quarter the cost of the original. It's easy and lots of fun to make your own prints at home. Titles may be made with double exposed motion background as shown in theatres. Complete instructions are furnished with each machine.

$125. Cash or $12.50 Down
◀ (Uhler 16mm Silent Cine Printer **$95. Cash or $9.50 Down)**

Uhler Combination 8mm and 16mm Continuous Printer ▶ (illustrated)



For professional or amateur movie makers, laboratories, schools and technicians—where the highest quality prints are required. Black and white or color; single or double system sound — film is run through the machine once only. 1200' capacity. Printing speed up to 1600' per hour. Lamps are air-cooled. Built-in filter holder for color film printing.

$685. Cash or $68.50 Down

Other Uhler Precision Cine Products

Combination 35mm Continuous Printer for Sound or Silent Pictures (capacity — 6-1200' feed and take-up discs)	$1145.00 Cash or $114.50 Down
Reduction and Enlarging Printer for 8mm and 16mm (1200' capacity)	1056.88 Cash or 105.68 Down
Reduction and Enlarging Printer for 16mm and 35mm (capacity — 4-1200' feed and take-up discs)	2475.00 Cash or 247.50 Down

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1955 LORDOMAT

Amazing new precision "35" from Wetzlar, Germany!

- Interchangeable lenses, all rangefinder coupled
- Rapid wind lever
- Viewfinder and rangefinder in single window
- Built-in self-timer
- Double exposure prevention mechanism
- M-X synchro shutter
- Speeds from 1 second to 1/300th second
- Complete with 50mm f/2.8 Lordon coated lens with click stops

Only $89.50 Cash or . . .

$8.95 DOWN

Lordomat Accessories

(All available from D.F.A. with 10% Down Payment)

Lordonar 35mm coated f/3.5 wide angle lens	$55.00
Telorden 90mm coated f/4.5 telephoto lens	64.50
Combination viewfinder for both lenses	12.50
Deluxe leather eveready case	9.95
Flashgun	7.95

1965* AUTOMATIC Exakta VX

*Yes, 1965! This is not a typographical error. It is a way of emphasizing the important giant steps forward taken by the new AUTOMATIC EXAKTA VX. Previous Exakta VX models (now usually described as "discontinued") were fine instruments. But now—almost all at once—Exakta photography has grown 10 years with the advent of the **new**, superb 1955 AUTOMATIC EXAKTA VX. Here are a few of its distinctive up-to-the-minute features . . .

• New safe, positive film advance • Improved shutter cocking mechanism • New exposure counter • Redesigned, easy operating, rewind • New shutter lock to prevent accidental exposures • New shutter mechanism • And—above all—a series of amazing new AUTOMATIC lenses: **One** pressure of the release button automatically closes down the lens diaphragm to a preset aperture and releases the shutter at the same time!

AUTOMATIC EXAKTA VX with automatic coated 50mm lens indicated below	Waist-level viewfinder Total	Waist-level viewfinder 10% Down	Split-image Pentaprism Total	Split-image Pentaprism 10% Down
f/2.8 Isco Westanar	$249.50	$24.95	$296.50	$29.65
f/2.0 Isco Westagon	289.50	28.95	336.50	33.65
f/2.0 Zeiss Biotar (illus.)	345.00	34.50	392.00	39.20
f/1.9 Schneider Xenon	351.70	35.17	398.70	39.87

Streamlined, pocket-size version of Exakta

SPECIAL LIMITED OFFER—EXA COMBINATION OUTFIT AT A $30. SAVING! Exa camera with 50mm f/2.8 Isco Westar lens, 105mm f/4.5 telephoto lens, BC flashgun, and leather eveready camera case (regularly $159.40) at special complete price **$129.40 Cash or $12.94 Down!**

Exakta 66 Unsurpassed

2¼ X 2¼ single-lens, reflex

Complete with 80mm Zeiss Tessar coated f/2.8 lens in preset diaphragm **$319.50 Cash or $31.95 Down.**

FREE Postage!

You'll find this so convenient and economical, too. No need for you to estimate shipping costs. D. F. A. pays all regular shipping and insurance expenses . . . and guarantees safe arrival of your equipment. This includes A.P.O., F.P.O. and export orders! Upon request, air shipments gladly made; and you'll be billed just for the slight extra cost!

1955 NOVOFLEX

From ultra long-range to close-ups and copying — easily, inexpensively!

Novoflex Reflex Housing

. . . converts Leica, Canon, Contax, Nikon etc. to single lens reflex camera:

For Leica and Canon	$110.00 Cash or	$11.00 Down
For Contax and Nikon	133.00 Cash or	13.30 Down

Novoflex Reflex Housing with Prism Observascope:

For Leica and Canon	140.00 Cash or	14.40 Down
For Contax and Nikon	164.00 Cash or	16.40 Down

Novoflex Bellows Attachment. . .

light-weight, precisioned gear driven, engraved exposure factors for 50mm and 105mm lenses:

For Exakta and Exa	34.50 Cash or	3.45 Down*
For Praktiflex, Contax S or D and Pentacon	34.50 Cash or	3.45 Down*
For Contax, Leica, Nikon and Canon (w/ Reflex Housing)	34.50 Cash or	3.45 Down
For 2¼ X 2¼ Single Lens Reflexes	72.50 Cash or	7.25 Down

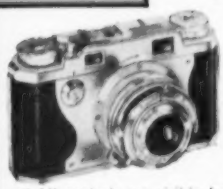
*For this group, Bellows Attachment may be furnished on a double track for **$25. Cash or $2.50 Down additional.**

Novoflex Accessories:

400mm f/5.6 Novoflex telephoto lens (used with Bellows Attachment)	189.00 Cash or	18.90 Down
Case for 400mm lens	22.50 Cash or	2.25 Down
Combination case for Reflex Housing, Bellows and 400mm lens	26.95 Cash or	2.69 Down

1955 Konica II

One of the Proudest Photographic and Optical Achievements of Postwar Japan!



This exceptional camera performs like a great symphony orchestra. Its splendid design is such that each component part is just "right." And the result is a smoothly performing whole instrument, fully responsive to any photographic task to which it may be assigned . . .

- All controls are visible from the top—operating position
- Single-window range-view finder, with an image unique for size, clarity and brilliance
- World-famous Konirapid-S shutter with nine speeds from 1 sec. to 1/500th sec.
- Built-in flash synchronization
- Brilliant 5-element Hexanon coated f/2.8 lens
- Above all, here is a camera that handles and "feels" just as it should!

NOW only $89.75 Cash or $8.97 DOWN!

Leather eveready case for KONICA II	$9.75
Autoup (20° to 40°)	9.00
Sunshade	1.75

It "pays" to order your new KONICA II **directly** from DOWLING'S Fifth Avenue. Your order will be expertly packed for shipment, with safe arrival guaranteed. Take advantage of our famous Air Service, if time is short. Chances are this will make your new KONICA II not more than a day away—whether you live in Tacoma or Tallahassee! Yes, we are usually "closer" than a local store. Most important: We have it in stock; and your purchase is backed by our unconditional guarantee of satisfaction, or your money back within 30 days. Always shop the **easy** way—the D. F. A. way—by mail! It's a **good** habit!

TURN THE PAGE FOR ***STILL*** MORE EXCEPTIONAL PHOTOGRAPHIC EQUIPMENT BY DOWLING'S FIFTH AVENUE. YOU'LL FIND A HANDY COUPON FOR ORDERING!

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Mail YOUR trade-in TODAY to D.F.A. for an unprecedented allowance! Your trade-in may be applied as down payment!

Dramatic New Approach to Tape Recording

THE SUPERB **Pentron** PORTABLE TAPE RECORDER

With Exclusive **MONOMATIC** CONTROL

MONOMATIC is a single knob control providing instant selection of Record or Play, in either 7½ or 3¾ tape speeds, as well as Fast Forward and Fast Rewind. Any position may be selected by a flick of the finger, in either tape speed.

Model CT-1
Dual Track Dual Speed
$129.50
Cash or only $12.95 Down

- Plays in any position!
- Simplest to operate
- High fidelity performance
- 2-speed, 2-hour operation

DOWLING'S Fifth Avenue also features Pentron Multi-speed Portable Tape Recorder.
$189.50 Cash or $18.95 Down
Pentron 3 Speaker High Fidelity Tape Recorder for life-like dimensional presence.
$225.00 Cash or $22.50 Down

Hi-fi enthusiasts! Write D. F. A. for free brochure on Pentron low cost high fidelity tape components for portable use and custom installations!

Now YOU can ADD SOUND to your silent movies at an amazingly low price!

CINESONE

Magnetic Sound Adapter Unit

For the first time at a sensible price, you can make your silent films — both black and white and color — come to glorious life . . . adding music, dialogue or commentary that challenges the finest professional talkies for quality. No need to buy a projector. Cinesone fits all 8mm and 16mm projectors — silent or optical sound.

Cinesone Model A includes adapter, and lead wires ready for plugging into Revere, TDC or Masco tape recorders ..... $ 99.75 Cash or $ 9.97 DOWN
Cinesone Model PA includes adapter and pre-amplifier (for use with Pentron or any recorder, optical sound projector, TV or radio set, amplifier etc.) ..... 155.00 Cash or 15.50 DOWN
Cinesone Model C includes adapter, complete amplifier, extension speaker, microphone and carrying case . . . all the equipment you need to make professional sound movies ..... 199.75 Cash or 19.97 DOWN

Our FREE booklet gives you full information about Cinesone — "Your Soundest Investment In Home Movie Making!"

ALL EQUIPMENT LISTED IN THESE SPECIAL D. F. A. PAGES IS BRAND NEW — FACTORY PACKED, FULLY GUARANTEED BOTH BY THE MANUFACTURER AND BY DOWLING'S Fifth Avenue!

VISTASCOPE

Now! Full Dimensional Realism in Your Home Movies!

The wide screen — Cinemascope etc. — has become an accepted addition to all moviegoers. Now VISTASCOPE brings home movie makers the most significant development since the advent of color. You will bring right into your own living room the same kind of spectacular anamorphic pictures that you are seeing in theatres!

In shooting you now have a 36 degree lens angle — giving your movies 50% more width than formerly, without decreasing height! There are no color errors or visible linear distortion, unlike movies filmed with ordinary wide angle lenses or previously marketed cylindrical anamorphic lenses. It's possible to put 50% more view on the same area of film, with this new anamorphic or "squeeze" system. In a sense, it's as if a $100. bill should suddenly be worth $150.!

Your present home movie outfit needs only one VISTASCOPE. One Vistascope lens is used on both your camera **and** projector. You load your camera with standard film, and process it in the usual way. Use your camera and projector as you would normally. No technical experience is necessary. Moreover, you'll take more beautiful movies than you believed possible because with Vistascope you **cannot** take distorted home movies!

VISTASCOPE Lens for 8mm Camera and Projector.
$ 75. Cash or only $ 7.50 Down
VISTASCOPE Lens for 16mm Camera and Projector.
$125. Cash or only $12.50 Down

NOW... 50% more with VISTA-SCOPE

• The Movie Format of Yesterday •

NOW... 50% more with VISTA-SCOPE

DOWLING'S Fifth Avenue has FREE booklet describing VISTASCOPE in detail. Please write!

USE COUPON ON NEXT PAGE TO REQUEST YOUR COPY OF OUR COMPLETE NEW 1955 CATALOG . . . IT'S FREE! MEANWHILE BUY ANY CURRENTLY ADVERTISED PHOTOGRAPHIC PRODUCT FROM D. F. A. JUST SEND IN YOUR ORDER TODAY!

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10% DOWN

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EASY PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD OVER!

The incomparable new 1955 Leica M-3

Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down
Leica M-3 Body without lens 288. Cash or 28.80 Down

LEICA M-3 ACCESSORIES

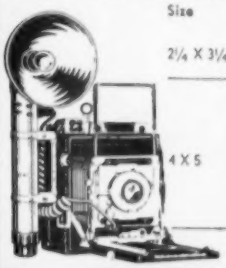
Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or	$ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or	9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or	15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Adapter, standard Leica lenses to M-3	10.50 Cash or	1.05 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or	$17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or	23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or	35.70 Down

1955 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter or roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$308.	$273.
	105mm Tessar f/3.5	323.	279.
	105mm Ektar f/3.7	312.	268.
4 X 5	135mm Schneider Xenar f/4.7	307.	265.
	135mm Optar f/4.7	322.	278.
	127mm Ektar f/4.7	322.	278.
	135mm Tessar f/4.5	337.	297.
	150mm Schneider Xenar f/2.8	347.	304.
	150mm Tessar f/4.5	347.	304.
	152mm Ektar f/4.5	338.	298.
	135mm Schneider Xenar f/3.8	353.	313.
	150mm Tessar f/3.5	408.	364.
	150mm Schneider Xenotar f/2.8	517.	477.

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2¼ X 3¼ outfits are supplied with Kalart coupled rangefinder.

New 1955 Revere 808 Automatic Projector

Runs by itself!

You sit apart from the projector and enjoy the show! Wollensak 5" f/3.5 lens, 500 watt lamp, built-in fader, and case $119.50 Cash or $11.95 Down.

1955 MINOX III-S

Fabulous! Weighs 2½ ozs.; 3" long. Automatic transport takes 50-exposure film. Built-in flash; 9 speeds to 1/1000th sec.; sharp f/3.5 lens. With case and chain $139.50 Cash or $13.95 Down. Accessory reflex finder $27.50; right-angle finder $14.95.

1955 GRAPHIC 35 Just Out!

Years ahead in modern design and performance! New coupled rangefinder with Push-Button focusing; full flash synch' with Spectramatic settings; Graflar coated f/3.5 lens. Only $77.50 Cash or $7.75 Down. Complete with flash unit and case $89.50 Cash or $8.95 Down.

new 1955 Voigtländer VITESSA

With famous automatic picture mechanism! Standard Model with Color-Skopar coated f/3.5 lens $99.50 Cash or $9.95 Down; Model "L" with light value scale and built-in exposure meter, plus Ultron coated f/2.0 lens $159.50 Cash or $15.95 Down.

ALL NEW 1955 RETINA IIIc

Built-in exposure metes and with normal Xenon coated f/2.0 lens in M-X shutter — $185. Cash or $18.50 Down. Optional: Curtar 35mm coated f/5.6 wide angle lens $62.50 Cash or $6.25 Down; Longar 80mm coated f/4.0 telephoto lens $82.50 Cash or $8.25 Down.

new 1955 BESELER Enlargers

Takes negatives from 16mm to 4 X 5 without changing condensers! Has automatic electric motor. 4 X 5 Model $189.75 Cash or $18.97 Down; 5 X 7 Model $239.75 Cash or $23.97 Down.

1955 Linhof Super Technika Cameras

4 X 5 model with multi-focus rangefinder, universal back and 150mm Xenar coated f/4.5 lens $419.70 Cash or $41.97 Down. Linhof 2¼ X 3¼ outfit with multifocus rangefinder and 3 lenses complete $564.15 Cash or $56.41 Down.

1955 POLAROID Land Cameras

Picture in a minute! Sensational NEW Polaroid Highlander $69.95 Cash or $6.95 Down. Speedliner $89.75 Cash or $8.97 Down. Deluxe Pathfinder with coupled rangefinder $249.50 Cash or $24.95 Down.

1955 HASSELBLAD Model "1000-F"

—superlative 2¼ X 2¼ single lens reflex with crisp Ektar coated f/2.8 and speeds to 1/1000th sec.: $379.50 Cash or $37.95 Down. NEW Super-wide Model with 38mm Zeiss Biogon coated f/4.5 lens $489.50 Cash or $48.95 Down.

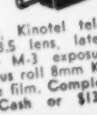
NEW Models 1955 Rolleis

Rolleiflex with Xenar f/3.5 $217.50 Cash or $21.75 Down; or with Tessar f/3.5 $232.50 Cash or $23.25 Down. Rolleiflex 2.8C, either Xenotar f/2.8 or Zeiss Planar f/2.8 $291.50 Cash or $29.15 Down. Rolleicord V with Xenar f/3.5 $134.55 Cash or $13.45 Down.

1955 HERMES Rocket Typewriter

World's lightest (only 8 lbs.), yet the best! Keyboards available in over 70 languages. Built to "take it" by Bolex camera people. Perfect for servicemen, travelers and you! Including case, only $73.67 Cash or $7.36 Down.

Complete 1955 Keystone 5-Unit Movie Outfit



Top-quality Olympic 8mm turret camera with normal f/2.5 lens, Kinotar wide angle f/2.5 lens, Kinotel telephoto f/3.5 lens, latest Brockway M-3 exposure meter, plus roll 8mm Kodachrome film. Complete $139.50 Cash or $13.95 Down.

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letters to the editor

Correction

In the 16-page Photo Tips section of the March issue there is a test for hypo strength (on page 127) which is incorrect. You state that ten grains of potassium iodide are mixed with three ounces of water; later you refer to this as a ten-percent solution.

To make a ten-percent solution in three ounces of water you should have used ten *grams*. The weaker solution might not give the proper reaction. No doubt this was a typographical error.

J. F. Bullard, D.V.M.
Purdue University
Lafayette, Indiana

• *A typo it was, and grams it is.*—Ed.

Don't Say Cheese—Shout It!

I must agree with the author of *Don't Say 'Cheese!'* in the April issue. I enclose a picture of my two sons who were instructed to say "cheese." Actually, they didn't say it—they shouted it at the tops

Texas kids take "cheese!" to heart

of their voices. I consider it nothing short of a miracle to get these two young men to do anything together when asked (they are 2½ and 3½ years old), so this picture is a success regardless of the wide-open mouths.

Charles E. Jackson
Longview, Texas

Amplification

You and Joe Foldes! A pox on both your houses! The article *How To Photograph Reflections* (April issue) contains a slight error, to wit: the depth-of-field boundaries are *not* equidistant from a mean, and halving the sum of two distances will not bring the closer plane into focus unless you stop down to an unnecessary degree. Depth of field extends twice as far beyond the plane focused upon as it does from that plane to the camera. To bring both near and far into sharp focus, divide the distance between the two objects by three, and add this distance to that of the closer plane—or simply use the depth-of-field scale which comes with your camera.

Francis M. Yule
Glendale, Calif.

• *Well, that F we got in math is beginning to show up.*—Ed.

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Writes NYI Graduate
George Brewer, Hollywood, Calif.

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George Brewer
Hollywood, Calif.

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the World's most astonishing low-priced 35-mm. camera. Equipped with fast F3.5 color-corrected coated lens with speeds to 1/200th second; built-in flash; rapid winding automatic lever which advances film, cocks shutter, moves exposure counter and prevents double exposures. Other features are: body shutter release, eye-level optical viewfinder, cable and tripod sockets. Beautifully finished in black morocco and chrome. Priced at only

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EDIXA rangefinder

MODEL C

A magnificent Coupled Rangefinder camera with fully automatic features and F2.8 Isconar color corrected lens in Pronto Shutter with speeds to 1/200th second; also, self-timer, built-in flash, rapid-winding lever, double exposure prevention, self-cocking shutter, and all other advantages of 35-mm cameras. Custom finished in black morocco and chrome. Priced at only

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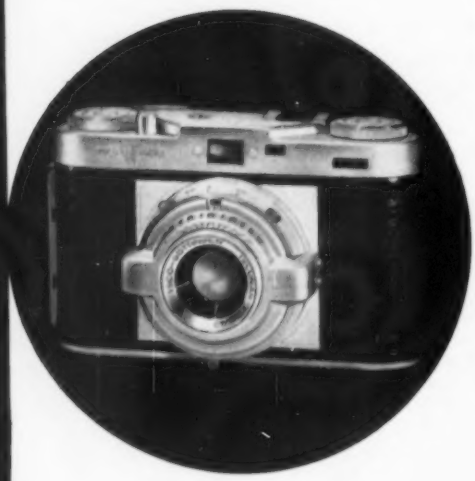

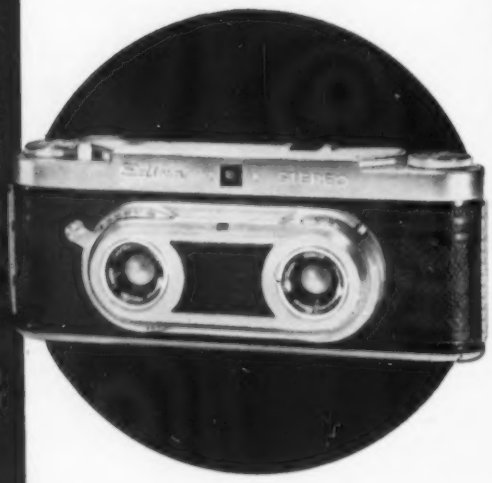

was my face red!

Visibility Zero

I was assigned to cover a junior college dance, sponsored by two of the school's sororities (my first big chance, I thought at the time). My job was to take pictures of the entertainment, sorority officials, and attending couples. I set up my camera, with flashgun, on a tripod and carefully checked focus, shutter speed, and set the flash synchronization on X for the midget bulbs I was planning to use. Tickets for the pictures were sold at the door and I took shots of the couples upon presentation of these tickets. I spent about three hours taking pictures, mostly of couples. All the proceeds for the tickets were turned over to me and as I headed home after the dance, I was elated at the thought that I would realize a profit of about $3 an hour for my time. Late as it was, I ran a roll through development. There was not a single picture on any of the exposures! I hurriedly developed the other rolls. Not a trace of an image on any one of them! The light dawned, though slowly. I had set my flash for midget bulbs, but had used No. 5's, a class M bulb. As a result, on everyone of the shots, the shutter had opened and closed before the flash was anywhere near its peak. I had to return all the money and suffered a personal loss of about $7 for the supplies I had wasted. Added to this was the embarrassment suffered when I had to explain each time a friend stopped me in the halls to ask, "What happened to my picture?"

—Tom Darling, Sacramento, Calif.

Internal Injury

Darn right my face was red when I examined the results of a solicited phone order, one day in June. The school had okayed the taking of a photograph of its graduating class and I'd grabbed my gear and driven the ten miles to the school in near-record time. But it seems a young cockroach had set up bachelor quarters

in my camera overnight, and had started a tour of inspection when the slide was withdrawn for the picture. Unfortunately, he'd paused on the film just as the exposure was made, with the result shown.

—Earl Saucier, Magnolia, Mississippi

Bare Facts

I volunteered to project my three-dimensional animal views to the children and teachers of my six-year-old daughter's class in school.

(*Continued on page* 140)

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Ctd. Summaron 3.5, 35mm, chrome, like new	64.50
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Ctd. Serenar 2.8, 35mm, chrome, like new	65.00
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Stand. Rolleiflex, crank-oper., Tess. 3.8, f.n.	45.00
Same, ctd. Tess. 3.5, Solenoid, like new	55.00
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Ikoflex IA, T-ctd. Tess. 3.5, Synchro, f.n.	62.50
Ikoflex IIA, T-ctd. Tess. 3.5, MX Synchro, f.n.	79.50
Rolleicord III, ctd. Xenar 3.5, X Synch., f.n.	95.00
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Same, 1955 Model, ctd. Tess. 3.5, MX, used	188.00
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Tessar 4.5, 135mm, Compur, like new	25.00
Goerz Color 4.8, 150mm, Barrel, like new	29.50
Ctd. Tele-Optar 5.6, 10", Barrel, like new	49.50
Steinheil Cassar 3.9, 300mm, Barrel, f.n.	85.00
Kodak Cine W.A., 2.7, 15mm, chr., f.n., ctd.	32.50
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Ctd. Berthiot 3.5, 3", chrome, C-Mt., f.n.	24.50
Ctd. Raptar 2.5, 3", chrome, C-Mt., like new	49.50
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Keystone K-22, 8mm, ctd. 2.5, like new	$ 29.50
Keystone Capri, 8mm, ctd. 1.9, like new	42.50
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DeJur Citation, 8mm, ctd. 1.9, like new	49.50
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Revere 8-70, 8mm Mag., ctd. 2.8, like new	55.00
Keystone Olympic, 8mm Turret, ctd. 2.5, f.n.	59.50
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Revere 8-51, 8mm Mag., ctd. 2.5, like new	79.50
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B&H Explorer, 8mm Mag. Turr., ctd. 1.9, f.n.	145.00
Keystone A-9, 16mm, ctd. 2.5, like new	59.50
B&H 200-T, 16mm Mag. Turr., ctd. 1.9, f.n.	179.50
Bolex H-16 Supreme, ctd. Switar 1.5, used	339.50
B&H Monterey, 8mm Proj., 500 W., f.n., case	69.50
Keystone K-68, 8mm Proj., 750 W., f.n., case	89.50
B&H Diplomat, 16mm Proj., 750 W., f.n., case	179.50
B&H Filmotion Edit, 149-A, 2000' Capac., f.n.	79.50
TDC Headliner, 300 W., Select., blower, f.n.	39.50
TDC Model D, 300 W., Select., blower, f.n.	53.50
Revere 888 Autom., 500 W., blower, case, f.n.	99.50

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tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

All-glass Flash Lamp. A new approach to cost reduction in the manufacture of photoflash lamps has been worked out by Philips of Eindhoven (The Netherlands) in the form of a "capless" flashbulb—Philips Photoflux PF1. The bulb lacks the usual metal base; the lead-in wires are extended outside of the sealed glass bottom of the bulb and folded back under a fibre ring. Before it can be flashed, this unusual bulb assembly must be placed in a reusable metal adapter base with a built-in ejector mechanism—the bare wire making the necessary contacts with the flashgun socket through the interchangeable metal base, with the fibre ring seated on top of the base. The PF1 is a midget lamp with a rated time to peak of approximately 18 milliseconds and a flash duration of less than 1/100 second. Export plans for the U.S. market have not as yet been disclosed.

Ultra-Fast Proofing Paper? In summarizing the 1954 West Point conference of the Society of Photographic Engineers (T&T September, 1954) we referred to an Ansco Research Laboratory paper by H. T. Dybvig and T. R. Thompson titled *High Speed Print-Out Emulsions.* The complete study eventually appeared in print in Vol. 5, No. 2 of *Photographic Engineering*, official journal of the SPE. It has been the subject of much interesting speculation among photographic scientists and engineers—particularly the latter, because of its promise for new photographic instrumentation techniques. The report went into a detailed comparison between the components of conventional "developing-out" printing papers (such as we use in our everyday darkroom endeavor) and "printing-out" emulsions, typified by proofing papers which produce the photographic image as they are being exposed to light—without development. This was followed by a description of how printing-out papers with an effective speed 100 times greater than that of commercial proofing papers were obtained.

The essential ingredient of printing-out emulsions not present in ordinary developing-out emulsions is silver citrate. It was found that this compound served the purpose of a physical developer and an absorber of free bromine which ordinarily bleaches out the image silver. The phenomenal emulsion sensitivity increase was achieved by carefully controlling the components of the printing-out emulsion and by applying recent concepts of latent-image formation to the printing process—particularly post-exposure to red light. The research had been undertaken originally to develop a simple radiation-monitoring device capable of detecting a radium gamma ray dose on the order of one Roentgen.

The same issue of *Photographic Engineering* (Vol. 5, No. 2—1954) also includes the paper on an improved electro-optic shutter capable of exposures of one ten-millionth of a second at an aperture of f/7, which had been presented at the same West Point Conference—*A 0.1 Microsecond Kerr-Cell Shutter*, by M. Sultanoff, Ballistic Research Laboratories, Aberdeen (Md.) Proving Grounds.

New X-ray Analysis. The illustration below was photographed by means of a new motion-picture technique that combines X-ray on the same film frame, using one lens and camera. The X-ray view is obtained by placing a fluorescent screen contoured to the shape of the internal subject area over the corresponding external surfaces of the photographic object. Developed by a team of University of Rochester (N. Y.) scientists under Sidney Weinberg, the technique is expected to facilitate the study of clinical research problems involving speech mechanisms in which physical deformities play a significant part.

Simplified Tropical Processing. The versatility of Kodak's D-23 developer formula never ceases to intrigue us. It turns out to be the bellwether of *Life* magazine's photographic processing lab and also of many leading professional photofinishing establishments throughout the nation. Available-light photographers have been employing it as a last-ditch speed-pushing formula when somewhat more efficient and much more expensive proprietary developers have been unavailable or impractical to use. And now, we have a report from E-K's Tropical Research Laboratory in Panama of a simplified negative-processing technique for temperatures up to and including 85 F in which D-23 has solved a multitude of aggravating complexities. The detailed report appears in *Photographic Science and Technique* (PSA Technical Quarterly) for February 1955—*Simplified Film-Processing Technique for the Tropics*, by M. D. Little.

In substance, D-23, which consists of 7.5 grams of Kodak Elon and 100 grams of

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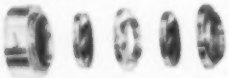

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desiccated sodium sulfite in 1.0 liter of water, is used in place of Kodak D-76 or DK-50 developer formulas with sodium sulfate added. D-23 offers the advantages of low cost, utmost simplicity in solution mixing, and minimum emulsion swelling coupled with maximum freedom from fog under elevated temperature conditions. Constant developer activity and cost economy are maintained by replenishing D-23 with Kodak DK-25R (10 grams of Kodak Elon, 100 grams of desiccated sodium sulfite, and 20 grams of Kodak Balanced Alkali in 1 liter of water). Films are immersed, after development, in double-strength Kodak SB-5 Stop Bath (64 cc of 28 percent acetic acid and 90 grams desiccated sodium sulfite in 1 liter of water) followed by treatment in the practically odorless Kodak F-6 Tropical Fixer which evolves a minimum of sulfur dioxide.

The procedure is applicable to various (but not all) Kodak sheet films and has been successfully applied to Super-XX 35-mm and Verichrome roll films as well as to Super-XX film pack, according to the report. It has been successfully tradetested in deep-tank practice by a photofinisher-portrait photographer situated in Cristobol, Panama Canal Zone.

Zoomar Lens Principles. Have you ever wondered why it wasn't until after the end of World War II that continuously adjustable varifocal lenses like the Zoomar came along? Have you ever tried to guess how the elements in a lens of this type are related to each other? What happens when the barrel is moved? The answer to our first question is relatively easy. It was the advent of surface coated optics which eliminated internal reflections and minimized light losses through absorption that made it practical to put the necessary train of optical elements into the earlier varifocal lenses. As for the second and third, a very concise explanation of the principle and structure of the most popular varifocal TV and cine lenses in use today is incorporated in a paper that appeared in the *Journal of the Optical Society of America* for September 1954. Prepared by F. G. Back and Herbert Lowen of Zoomar, Inc., Glen Cove, N. Y., it is entitled *The Basic Theory of Varifocal Lenses with Linear Movement and Optical Compensation*. . . . Apropos of variable focus and magnification there was an earlier *OSA Journal* paper by Dr. Back, published in the December 1953 issue—*A Large Range Variable Magnification Telescope*. This deals with a new type of telescopic system which has a range of angular magnification of 10-to-1 (or a variation of area covered of 100-to-1). Formerly the change in magnification had been limited to 3-to-1 linear (10-to-1 in area).

Continuous Tone Xerography. One of the papers given at the 1954 conference of the Society of Photographic Engineers was an extension of our feature article on electro-photography (*Now: Pictures in a Second*) in the February 1954 issue of PHOTOGRAPHY magazine. Prepared by a team of workers at the Battelle Memorial Institute (Columbus, O.), *The Sensitometry of Continuous Tone Xerography* was subsequently published in the SPE journal *Photographic Engineering*, Vol. 5, No. 3—1954. It fills in various technical details of electrophotography in the present state of the art which are necessarily beyond the scope of a full-dress feature article in a photographic consumer magazine of broad circulation.

Another 1954 SPE conference report published in Vol. 5, No. 3 of *Photographic Engineering* will be of interest to the experimentally inclined worker—*Two Unconventional Reversal Processes*, by Hutson K. Howell, Physical Research Laboratory, Boston Univ. This relates to the production of positive transparent images on negative emulsions by (1) the use of concentrated rapid-acting developing solutions containing varying amounts of hypo and (2) negative development in a solution containing silver-halide solvents, followed by a conventional bleaching, but without subsequent redevelopment. Formulas and complete working data are presented.

Single copies of *Photographic Engineering* are available at $1.50 from the SPE, Box 6077, Mid-City Station, Washington 5, D.C. The publication is also filed by most major libraries.

Photography at Work. Industrial photography has attained such importance in the over-all business picture that New York's influential business daily, *The Wall Street Journal*, felt obliged to devote all of column 1, page 1 of its March 3rd issue, plus a substantial segment of "runback," to an up-to-the-minute treatise on the subject. The article was larded with anecdotes depicting the solution of sales, production, installation, and maintenance problems by everyday photographic techniques; and also with some interesting trade statistics. Notable among the latter was an estimate by the National Association of Photographic Manufacturers, Inc., that today more than 60 percent of all photo equipment, services and supplies is bought by business, industry, and government agencies; also, a Census Bureau estimate that, in 1954, total photographic equipment sales were $825 million at the manufacturers' level—well over $1 billion based on retail prices.

Long-playing Tapes. Progress in magnetic tape design has reached the point where all of the major tape manufacturers are now offering a special thin-base extra long playing material providing 50 percent more playing time at standard tape speeds than the conventional acetate-base tapes that have been standard until now. The Minnesota Mining and Manufacturing Company coat their "Extra Play" 190 Scotch Tape on a 1-mil (.0010") thick acetate base. Reeves Soundcraft and Audio Devices coat their respective long-playing magnetic tapes on 1-mil Mylar—the new Du Pont polyester film base—whereas ORRadio Industries, Inc., supply their Long Playing tape on both acetate and Mylar base, 1-mil thick. The advocates of Mylar point to the fact that this material is non-tearable and has a higher tensile strength than acetate which remains unaffected by changes in temperature and humidity. The Minnesota Mining people claim that their thin acetate

Black and white from an Ektachrome shot at one second, f/11, with two 25B and one 3B Sylvania Flashbulbs.

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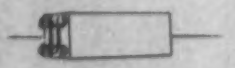

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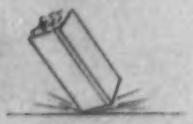

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Here is your introduction to a search—lasting more than two years—that led Dormitzer to become exclusive Electronic Flash manufacturer of this unit. For a more complete story write for your copy of the talk by Henry Dormitzer titled — "The Dynaseal Power Source".

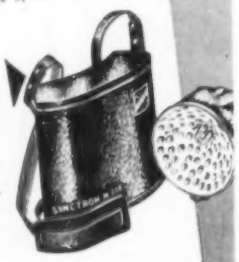
The Electronic Flash of 1956

Yours to test . . . Now!

THE DYNASEAL SUPER PRO 200-B

The new leader of Electronic Flash units. Powered by Dynaseal to out perform all former speedlights. Has full power — half power control for maximum lighting flexibility. Used by leading photographers for color, press photography and photo assignments. Full power has 1/1250 second exposure, 15 second cycling, guide numbers 500 B & W, 90 for Kodachrome. Half power provides 1/2500 second exposure, cycling 6 seconds, guide numbers 400 B & W, 70 for Kodachrome. Uses Miracle Prism Reflector.

THE DYNASEAL CANDID 208-B



The lowest priced, popular Dynaseal powered unit for all candid and sports photography. Excels for amateur color and industrial use. Exposure at 1/2500 second, cycling 7 seconds, guide numbers 400 B & W, 70 Kodachrome. Weight 5¾ pounds. Uses Miracle Prism Reflector.

THE DRY BATTERY DB-1B

The only low price, portable dry battery electronic flash that fully meets performance characteristics. The unit you can test-borrow to discover the great advantage of paying a little more than the least for the best. For amateurs, pros and travel assignments. Miracle prism equipped. Uses low cost dry batteries available everywhere. Has 1/2000 second, full density exposure with true 7 second cycling and realistic guide numbers of 300 for B & W, 50 for Kodachrome.

Miracle Prism Reflector exclusive on Dormitzer—Gives twice the light. Write for new free "Facts Folder".

Dynaseal Lighting Corp. powers other lighting devices with "Dynaseal"

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product gives a much better high frequency response than heavier-base materials, that the thin base is strong enough for all practical purposes, and, in the event that sudden stress is applied to the tape, the resulting break which is easily repaired is preferable to tape stretching. In rebuttal, the Mylar advocates insist that the stretching of their product occurs far and above the normal playing range and that the quality of sound reproduction is in no way impaired by the use of their synthetic product. The user can take his choice.

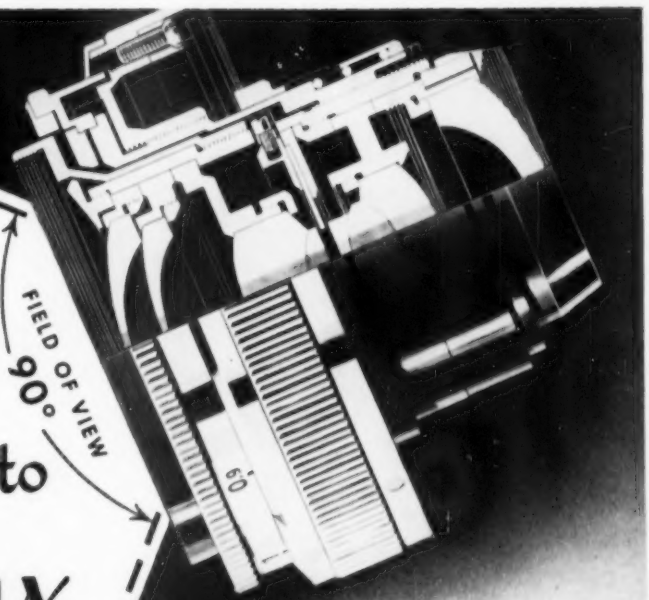
Dyco Color. Ever since Kodachrome, the prototype of our modern multi-layer color materials, appeared in the mid-1930's, competitive color processes employing single-layer black-and-white emulsions have had a strange fascination for technologists as well as the photographic public. Single-layer materials represent less complication in the manufacturing process, greater uniformity from one emulsion to another, absence of inter-layer effects, and above all, cost economy when compared to integral tripack films. And the manner in which the colors are formed invariably adds an intriguing aspect to the particular film or print material. Dufaycolor has had its innings in competition with subtractive integral tripack films as has the Johnson's (of Hendon) Screen Plate Process in Britain. In 1948, the Polaroid Corporation announced a single-layer movie release material known as Polacolor (now discontinued) on which we saw a number of impressive color cartoon features.

"Now, we have news of another process that produces a full-color image on a single black-and-white emulsion—a process that the ambitious Dyco Color Corporation of Louisville, Ky., expects to utilize soon in a nation-wide color-transparency duplication service. The Dyco Color Process will later be used in a color-print service, and eventually the company plans to market bulk chemicals and kits to enable home darkroom workers to make their own duplicate color transparencies and prints on a wide variety of readily available black-and-white films and waterproof base printing papers.

Similar in many respects to the Polacolor process, the Dyco system is based on the use of unmasked black-and-white separation negatives made from the original color transparency, slide, or filmstrip frame—exposed through red, green, and blue separation filters. The separation negatives are subsequently printed in register on the single-layer film or paper selected as the final support. The film or print is processed after each exposure. After *each* of the first two exposures (to the red and green separations respectively), the duplicating material is immersed briefly in developer, hardening, and "compensator" solution baths—then washed and quickly dried. In the developer, a dye image complementary in color to the separation record from which it was printed is produced, along with a positive silver image. The silver image is reconverted to light-sensitive silver halide in the subsequent "compensator" bath. The succeeding separation negative can then

(*Continued on page* 90)

This 90° lens shows why it pays to own a Contax



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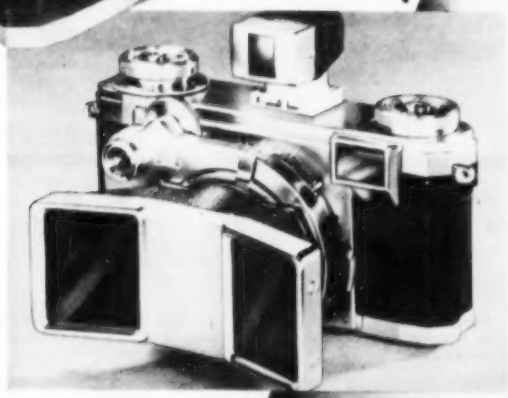

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No longer is rangefinder focusing limited to only one focal length lens. The new Graphic Rangefinder, on a Pacemaker Graphic 45, can be accurately matched in seconds to wide angle, normal or telephoto lenses.

This new rangefinder, with built-in Rangelite, and automatic parallax-correcting optical viewfinder is accurately matched to the focal length of any lens available for these cameras by means of interchangeable cams. Each cam is precision-made to match a specific lens . . . is inserted in seconds without tools . . . is stored on the lensboard of the lens it matches.

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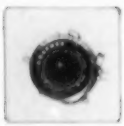
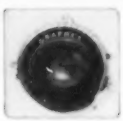


90 mm. Optar Wide Angle Lens in Graphex No. 1 Fully Synchronized Shutter.



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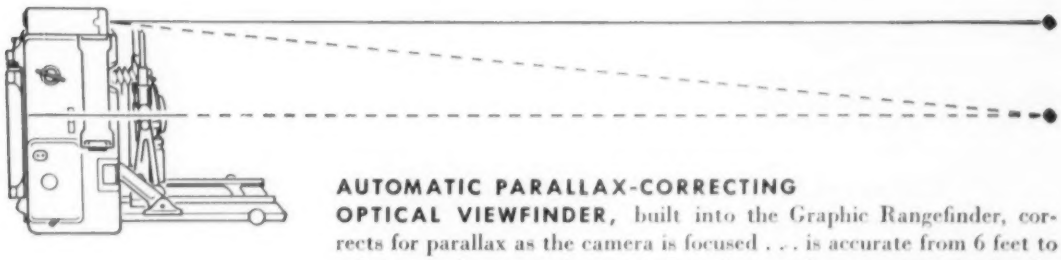
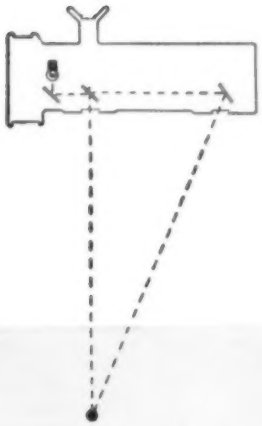
THE PACEMAKER GRAPHIC® 45



AUTOMATIC PARALLAX-CORRECTING OPTICAL VIEWFINDER, built into the Graphic Rangefinder, corrects for parallax as the camera is focused . . . is accurate from 6 feet to infinity . . . is accurately matched to whatever lens you are using by the same cams used in the rangefinder mechanism. Masks and an accessory wide angle attachment enable you to see the actual field of view of any lens.



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by Robert L. McIntyre

On Jell-o, Ice and Wax Dolls

In shooting stereo we have been told, again and again, to strive for pictures that are sharp. We get into the habit of trying to show everything crisp and clear, all the way from near foreground to the distant horizon. We make a fetish of avoiding blur in our pictures. For the most part, this approach gives us good results. Once in a while, though, extreme sharpness robs a picture of its realism instead of increasing its effectiveness. Let's consider some examples.

A wave, its movement completely arrested by a fast shutter, may look like a mound of Jell-o. A swiftly flowing stream of water, stopped completely, seems frozen into ice. A whirling dancer, stopped by ultraspeed flash without a trace of movement, makes people exclaim, "She looks like a little wax doll!"

When the camera is completely successful in catching motion without blur, pictures lose part of the realism of stereo. Even flat prints or slides sometimes are less effective when they are totally without blur. We seem more ready to accept planar pictures of this type, though—perhaps because they make no pretense of reality. We aren't as likely to compare them with our own visual impressions of the subjects. We know they are only pictures. In looking at stereo, we are more critical. We know we don't see fast-moving subjects with absolute clarity. Three-dimensional pictures that show more than we expect to see give us a feeling that works against stereo's natural realism.

Next time you have a chance, try to analyze what you see when you look at different types of moving objects. Take raindrops, for example. You'll find they don't appear at all drop-shaped. Instead, they register in your mind as slanting streaks. No wonder water looks unreal when drops are arrested in mid-air. We know they really are drops instead of streaks, but for realism in pictures it's the visual impression that counts.

Blur Adds Realism

How much movement should be allowed? That depends on the speed of the subject. If we were to explore the matter fully, we probably would find that different people of different ages see moving objects with varying degrees of blur. Theoretically, we might even discover that we should use one shutter speed to please one viewer and a different exposure to suit the taste of another. Everyone's visual equipment doesn't function just the same way.

Running water that would require a shutter speed of 1/200 second or faster to arrest its motion looks much more real in stereo pictures taken at 1/50 second. The same speed gives a more realistic impression of a whirling dancer than does a speedlight shot with an effective exposure of over 1/1000 second. It doesn't seem practical to work out tables of shutter speeds for this purpose, but it is worth while to remember that you don't have to stop movement completely to get satisfactory pictures.

Often the limitations of our lenses and shutters and the relatively slow speed of color film prove to be a blessing in disguise. They may keep us from getting absolutely sharp pictures in situations where a little blur is more desirable. Universal sharpness of still objects usually is a good thing, for we almost always can focus our eyes on anything within a scene and see it sharply. Moving things, though, are different. Next time you are tempted by an action shot that is beyond the range of your equipment, go ahead and take it anyhow. Use the lens opening you need for enough depth of field to keep the still objects sharp. Sacrifice the fast shutter speed that would be required to stop the action, using a slower one instead. You may be surprised by the result. It won't show the moving subject in sharp detail as it really is, but it may come closer to reproducing our common visual impression of it—and it's how things look, not how they really are, that counts when you're seeking realism.

Three-Dimensional Shadows

Here's a problem that will never make you lie awake through sleepless nights—that is, it won't unless you've joined that small but growing group of enthusiasts who enjoy taking 3-D close-ups with camera mounted on a slide-bar. It has to do with the behaviour of shadows. Most respectable shadows lie flat upon the surfaces where they are cast, but some get lost like Peter Pan's.

It's disconcerting to mount a stereo picture you have taken and discover that its shadows are standing out boldly by themselves instead of lying back where they are supposed to. Imagine your shadow floating in the air a foot or two in front of the wall where it ought to be! Or, just as bad, picture it buried just as far within the wall as though somebody had pushed it right through the plaster. Both these things can happen in stereo.

To get at the cause of misplaced shadows, let's review the procedure for taking the type of pictures in which they can occur. These are shots made by exposing the left and right pictures separately instead of simultaneously. The usual method is to take the left picture with the camera's right lens covered. Then the shutter is cocked without advancing the film, the left lens is covered, and the right picture is exposed. When a single-lens camera is employed, the film is advanced between exposures and separate pictures are taken with the lens at left and right positions.

This method of shooting makes it possible for the lights to be moved between the two exposures. Moving the lights makes the shadows move, too, which is the cause of the trouble. If they should happen to move up or down, it merely makes the picture appear strange and hard to view. If the movement is sidewise, as is usually the case, the shadows are either pulled forward or pushed backward. The direction depends on which

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way the light happened to be shifted between the two exposures.

If the shadow in either the left or right picture is shifted toward the other one, it is moved toward the viewer in space. To put it another way, the shadow seems displaced toward you if it shifts to the right in the left-eye view or to the left in the right-eye picture. The opposite movement makes the shadow recede below the surface upon which it is cast instead of advancing in front of it.

Once I saw a whole set of slides in which the same disconcerting effect appeared in every picture. Here's how it happened. The photographer was making flower close-ups in a conservatory, using a single-lens camera on a slide-bar, mounted on a tripod. He was shooting with flash, firing a separate bulb for each picture of each stereo pair. To keep his setup simple and easy to move from one location to another, he used a flash reflector mounted on the camera. Hence, it moved the light in relation to the subject matter every time he shifted the camera on its slide-bar, and in every shot the shadows cast by the light of the flash seemed to float above the surfaces on which they should have been resting. Thus far these misplaced shadows have been something to avoid, but some day maybe somebody will come up with one that makes a picture instead of breaking it.

New Camera News

Most photo news that develops at this time of the year is released at the spring trade show, to be covered next month. Word of two interesting cameras leaked early enough for mention here. One is the Realist 45, simplified version of the pioneer stereo camera priced at about $89.50. The other is the fixed-focus Delta, to sell in the $65 price bracket in a kit including viewer and flash attachment.

Figures in Scenes

"Figures have spoiled more scenes than they have helped," says Max W. Sorenson of Fresno, Calif., and he ought to know. He sees a lot of slides from across the country as conductor of the PSA individual slide criticism service and commentator of one of the PSA stereo circuits. His point is that, while foreground figures can improve pictures, they've got to be right.

Because of its added realism, pictures in stereo are harder to fake. Incongruities that might pass unnoticed in ordinary pictures stand out in 3-D. Photographers' wives, most patient of all Foreground Figures, have got to dress to play the part. And they've got to act, too.

Standing, looking at the camera has long been noted as the wrong way for a Foreground Figure to behave. The face steals the show. If the scene's the main thing, the Foreground Figure has to look out into it to draw attention to it. If the scene is a rough mountain one, the Foreground Figure's high heels and chic summer dress just won't ring true in it, even if it's only a few steps from your car on the highway. She's got to look like she walked there if you want to preserve the primitive feeling of the scene. The Foreground Figure we know best has threatened to go on strike.—

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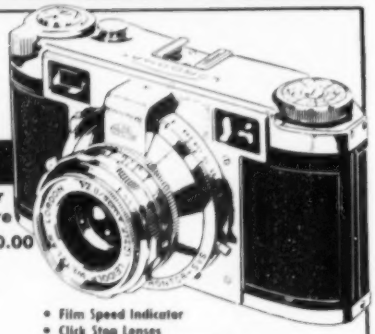

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- Positive Automatic Lens Coupling System
- Detachable Back for Easier Loading
- Die Cast Aluminum Body
- Rich Pebble Grain
- Leather Trim

BRAND NEW 35mm LORDOMAT f2.8 Lordon, Coated, Click Stops

Deluxe Leather Eveready Case..... 9.95
Patented Taco Color Flashgun..... 7.95

89.50

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-in
Leitz Focaslide	$ 36.00	$21.00	$15.00
Leitz Imarect Finder	39.00	24.00	16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Zeiss Revolv. Univ. Finder	80.00	43.00	30.00
Zeiss Contameter Close-Up	81.00	43.00	30.00
Rapid Leicavit for IIIf	24.00	16.00	10.00
Novoflex Bellows for Leica, Contax	39.50		15.00
Novoflex for Exakta, Pentacon, etc.	39.50		15.00
Novoflex Reflex Housing for Leica-Contax	145.00		75.00
Novoflex tripod and Stereo Rackover	25.00		12.00
Novoflex Universal Panoramic attach	11.50		

LEICA CONTAX NIKON CANON

	New	Used	Trade-in
Canon IV S 2 f1.8 Serenarg*	$284.00	$144.00	$130.00
Contax I f2.8 Tessar		46.00	30.00
Contax II f2 Sonnar		84.00	70.00
Contax III f2 Sonnar		109.00	80.00
Contax IIA f2 Sonnar g*	345.00	167.00	125.00
Contax IIA f1.5 Sonnar g*	374.00	189.50	145.00
Contax IIIA f2 Sonnar g*	383.00	194.50	150.00
Contax IIIA f1.5 Sonnar g*	412.00	150.00	196.00
Leica Std. f3.5 Elmar		39.00	30.00
Leica IIIA f2 Summar		84.50	65.00
Leica IIIC f3.5 Elmar g		92.00	70.00
Leica IIIC f2 Summitar g		124.00	100.00
Leica IIIF f3.5 Elmar g*	237.00	152.00	120.00
Leica IIIF f2 Summitar g*	268.50	148.00	130.00
Leica IIIF f2 Summicron g*	336.00	183.95	160.00
Leica IIIF f1.5 Summarit g*	357.00	196.95	175.00
Leica M3 body	288.00		150.00
Leica M3 f3.5 Elmar g*	348.00		175.00
Leica M3 f2 Summicron g*	447.00		220.00
Leica M3 f1.5 Summarit g*	468.00		230.00
Nikon f2 Nikkor g*	269.00	154.00	105.00
Nikon f1.4 Nikkor g*	299.95	167.50	125.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-in
Alpa 5 f1.9 Xenong*	$359.00	$219.00	$155.00
Alpa 7 f1.8 Switarg*	459.00		200.00
Exa f2.8 Westar MXg	85.00	46.00	35.00
Kine Exakta f3.5 Tessar g*		72.50	50.00
Kine Exakta II f2 Biotar		109.00	85.00
Exakta V f2 Biotar MXg		139.00	110.00
Exakta VX f2.8 Tessar pre-set MXg	$259.50	$152.00	$120.00
Exakta VX f2 Biotar pre-set MXg	335.00	159.50	125.00
Exakta VX f2.8 Auto Westanar	239.50	156.00	125.00
Exakta VX f1.9 Auto Xenon	341.70	197.00	155.00
Exakta VX f2 Auto Westagon	279.50		140.00
Contaflex f2.8 Tessar Auto RFg*	169.00	87.00	70.00
Contax D f2 Biotar P.S.g*	199.00	119.00	80.00
Pentacon f2.8 Westanar Autog*	249.50	119.00	95.00
Pentacon f2 Biotar pre-set*	249.50	129.00	100.00
Praktica FX f2.8 Westar MXg	99.50	42.50	30.00
Praktica FX f1.9 Primo MXg	149.50	67.00	45.00
Praktica FX f2 Biotar P.S. MX	169.50	84.00	65.00
Praktiflex f2 Biotar g		69.00	45.00
Rectaflex f2 Xenon RF g*, case & shade	350.00	137.50	105.00

35MM CAMERAS

	New	Used	Trade-in
Ansco Karomat f2 RF MXg	$125.00	$ 73.50	$ 55.00
Argus A2 f4.5		14.50	9.00
Argus C 3 RF case and flash	66.50	32.50	28.00
Argus C4 f2.8 RF MX	84.50	46.00	35.00
B&H Foton f2 RF MX	498.00	265.00	200.00
Boisey B f3.2 RF g	49.50	19.00	10.00
Boisey B-2 RF, case and flash	66.50	24.75	15.00
Boisey B22 f3.2 RF g*	69.50	35.50	30.00
Boisey C f3.2 Reflex RF g*	89.50	39.00	30.00
Boisey C22 f3.2 Reflex RF g*	99.50	67.50	50.00
Clarus f2.8 RFg*		37.50	30.00
Contessa f2.8 RF meter MXg*	153.00	85.95	70.00
Kodak 35 f3.5 RFg*		29.95	20.00
Kodak Flash Bantam f4.5g*	56.00	29.00	20.00
Kodak Bantam Spec. f2 RFg		57.00	40.00
Kodak Pony 828 f4.5 C*	29.50	17.00	12.00
Kodak Pony 135 f4.5 C*	29.75	18.00	12.00
Retina II f2 Xenon RF		59.00	40.00
Kodak Retina IIA RF MXg	127.50	72.50	65.00
Kodak Signet f3.5 Ektar RFC*	87.50	44.50	37.00
Kodak Tourn & Country f3.9 RF case & flash	75.00	49.00	30.00
Minox IIIS chain & case*	139.50	85.00	60.00
Minox II f3.5g		49.50	30.00
Mercury II f2.7g*	41.50	19.00	12.00
Robot f2.8 Tessar Rap Seq.		39.00	25.00
Robot II f2 Biotar Rap Seq		54.00	30.00
Robot IIA f1.9 Xenon Rap Seq.g*	89.50	57.00	40.00
Robot Star f1.9 Xenon Rap Seq.g*	127.50	79.50	55.00
Voigt Prominent f2 RF MXg	220.00	131.50	100.00
Voigt Prominent f1.5 RF MXg	270.00	136.95	105.00
Voigt Vitessa f2 RF MXg	127.50	84.00	55.00
Voigt Vito II f3.5g*	54.50	29.50	22.00
Voigt Vito III f2 RF MX*	119.50	79.50	55.00

EKTACHROME (35mm 20 exp.)

3 times as fast as Kodachrome

1 Roll (Daylight or Indoor)	1.85
Developing and Mounting	1.25

ORIGINAL FACTORY PACKAGE

Reg. Price.... 3.10
Our Price 2.85
3 Rolls for... 7.50

KODACHROME

Factory Packed

35mm 20 Exp. Daylight or Type A.

3 Rolls 5.55—6 Rolls 10.50

PLEASE INCLUDE 20¢ EXTRA FOR POSTAGE ON ALL FILM ORDERS

35mm EKTACHROME ANSCOCHROME RELOADS

These Reload Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air Conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges packed at the factory. THE ONLY THING DIFFERENT IS THE PRICE. Take a tip from film-wise professionals . . . . USE MINIFILM 1956 Dated RELOADS. Daylight or Indoor.

ANSCOCHROME 20 Exp.	Daylight or Indoor	ANSCOCHROME 36 Exp.	EKTACHROME 20 Exp.	Daylight or Indoor	EKTACHROME 36 Exp.
1 Roll 1.95		1 Roll 3.25	1 Roll 2.50		1 Roll 3.85
3 For 5.65		2 for 5.95	3 For 6.95		3 For 10.75

All Prices Above and Below Include Deluxe Developing and Custom Mounting

Bulk Ansco Chrome—28 Ft.—1 Bulk Film Leader—8 Free Carts 15.50

Bulk Ektachrome—28 Ft.— 8 Free Carts 16.75

KODAK'S MIRACLE 35mm TRI-X

A Revolution In Black & White
200 Daylight — 160 Tungsten

20 Exp. 6 Rolls ..... 2.49 | 36 Exp. 4 Rolls 2.39
10 Rolls for ..... 3.79 | 7 Rolls for 3.95

BULK FILM 50 Ft. 2.45 — 100 Ft. 3.95

Kodak's NEW EKTACOLOR!

HI-SPEED — A.S.A. 32

So Economical

This new Color Film is ULTRA FAST and has great latitude. Pastels and delicate skin tones are faithfully reproduced without either that washed-out or coppery look. With this latest color improvement from Kodak you won't need a $200 Camera for superlative color shots. Even a box camera will take fully exposed color pictures with the new film.

127—3 Rolls 2.65
828—3 Rolls 2.35
120-620—3 Rolls 3.25
116-616—3 Rolls 4.35

PLEASE INCLUDE 20¢ EXTRA FOR POSTAGE ON ALL FILM ORDERS

30 DAY FREE TRIAL PERIOD
10% DOWN!

You Can Buy That Camera Now Under Minifilm's Time Payment Plan with just 10% Down—10% A Month. Trade In of Your Old Equipment Can Also Be Accepted As Down Payment.

35MM STEREO CAMERAS

	New	Used	Trade-in
Edixa Stereo f3.5¢	$ 69.50	$ 39.50	$30.00
Iloca II f3.5¢*	69.50	49.50	30.00
Kindar f3.5 RF¢*	99.50		45.00
Kodak f3.5¢*	84.50	53.95	37.00
Revere f3.5 RF¢*	174.50	77.00	70.00
Stereo Realist f3.5 RF¢*	159.00	74.50	60.00
Stereo Realist f2.8 RF¢*	198.50	119.00	95.00
TDC Colorist f3.5¢*	99.99	69.00	45.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-in
Ansco Auto Reflex f3.5¢	$189.25	$ 84.00	$ 60.00
Ciroflex B f3.5¢		29.00	20.00
Ciroflex C f3.5/400¢	75.00	37.00	25.00
Ciroflex D f3.5¢	75.00	47.00	30.00
Ciroflex E f3.5/400¢*	99.50	58.00	40.00
Ciroflex F f3.2 MX¢		67.50	50.00
Dejur f3.5¢*	99.50	49.50	30.00
Exakta 66 f2.8 Tessar MX¢	319.50	185.00	150.00
Graflex 22 f3.5 C*	93.00	47.00	35.00
Hasselblad f2.8 Ektar/1600 C*	476.00	279.00	215.00
Hasselblad f2.8 Ektar/1000 C*	379.50	212.00	175.00
Ikoflex IA f3.5 Tessar¢*	96.00	59.00	35.00
Ikoflex IIA Auto f3.5 Tessar MX¢*	126.00	74.95	60.00
Kodak Reflex I f3.5¢*		36.95	25.00
Kodak Reflex II f3.5¢*		58.00	40.00
Primar Reflex II f3.5 Tessar¢*	169.00	124.00	90.00
Ricohflex VI f3.5¢*	44.95	22.00	15.00
Rolleicord I f4.5 Tritoar		39.00	25.00
Rolleicord II f3.5 Triotar		47.50	30.00
Rolleicord III f3.5 Xenar¢*		67.50	45.00
Rolleicord IV f3.5 Xenar MX¢	149.50	79.50	70.00
Auto Rollei f3.5 Xenar		78.00	60.00
Auto Rollei f3.5 Tessar		88.95	65.00
Auto Rollei IIB f3.5 Xenar¢*		98.50	80.00
Auto Rollei IIB f3.5 Tessar¢*		107.50	90.00
Auto Rollei IIB f2.8 Tessar¢*		149.50	110.00
Latest Rollei III f3.5 Xenar MX¢	234.50	138.00	110.00
Latest Auto Rollei III f3.5 Tessar MX¢	249.50	154.00	120.00
Latest Auto Rollei 2.8 C f2.8 Xenctar MX¢	309.50	183.50	160.00

ROLL FILM CAMERAS

	New	Used	Trade-in
Ansco Super Speedex f3.5 RF¢*	$119.50	$ 79.50	$ 55.00
Kodak Tourist II f4.5¢*	72.50	39.50	28.00
Kodak Chevron f3.5 RF 800 MX	198.50	142.50	100.00
Kodak Medalist I f3.5 Ektar		56.00	45.00
Kodak Medalist II f3.5 Ektar¢*	304.75	112.00	80.00
Polaroid Highlander	69.95	42.50	30.00
Polaroid Land¢*	89.75	42.00	35.00
Polaroid Pathfinder f4.5 RF	249.50	148.00	120.00
Super Ikonta A f3.5 Tessar RF¢*	99.00	56.95	40.00
Super Ikonta B f2.8 Tessar RF ¢*	139.00	87.50	65.00
Super Ikonta BX f2.8 Tessar RF¢*	163.00	102.00	75.00
Super Ikonta C f3.5 Tessar RF¢*	114.00	59.00	45.00
Voigt Bessa II f3.5 RF MX¢	124.50	68.95	50.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF f4.5 lens		$ 84.50	$ 60.00
34 Ann. Graphic RF f4.7 lens		92.00	60.00
45 Ann. Graphic RF f4.7 lens		97.00	80.00
2¼x3¼ Century Graphic f4.5 KRF ¢*	$145.45	99.00	75.00
4x5 Super D Graflex f5.6 Ektar Auto Diag*	299.50	159.00	115.00
2x3 Linhof Super Tech RF 3-lenses comp	569.90	339.50	280.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	207.00	165.00
2¼x3¼ Pacemaker Speed f4.5 KRF¢*	313.95	147.50	120.00
3¼x4¼ Pacemaker Crown f4.7 KRF¢*	267.45	139.00	100.00
4x5 Pacemaker Speed f4.7 KRF¢*	315.45	172.50	135.00

SLIDE PROJECTORS

*Blower cooled

	New	Used	Trade-in
Ampromatic, 500 W, Automat, case*	$ 84.50	$ 41.50	$30.00
Argus PB 300, case*	48.50	27.00	20.00
GoldE Cromatic Auto 300 W, case*	59.95		
GoldE Manumatic 300 W *	58.50	27.00	20.00
GoldE Coronet 300 W, case*	44.75	22.00	15.00
GoldE Reflex 300 W, case 2¼ *	86.50	49.00	35.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Signet 500 W*	72.50	49.00	35.00
Kodaslide Table Viewer 4x	37.50	27.00	20.00
LaBelle 22 Automatic 200 W *	69.00	46.50	35.00
LaBelle 55 Automatic 500 W *	95.00	55.00	40.00
LaBelle 75 Auto Remote 500 W case *	154.95	97.00	75.00
Nord Stereo 300 W*	99.50	69.00	50.00
Revere 444 300 W*	69.50	39.50	30.00
SVE Instructor 300 W slide & strip *	89.50	57.50	40.00
TDC Headliner 300W Semimatic *	49.99	28.50	20.00
TDC Mainliner 300W Semimatic*	59.50	31.00	25.00
TDC Model D 300W Semimatic*	67.50	36.95	28.00
TDC Streamliner 500 W Semimatic *	84.50	49.50	35.00
TDC Duo 300W 2¼ *	67.50	35.00	28.00
TDC Duo 500W 2¼ *	84.50	52.50	40.00
TDC Project-or-View 150W	69.50	47.00	35.00
TDC Project-or-View 200W*	77.50	48.50	35.00
TDC Stereo Projector 500W*	169.50	105.00	80.00
TDC Stereo Projector View 300W*	144.50	98.50	70.00
Viewlex V 22C 300 W strip & slide *	86.75	55.00	40.00
Viewlex V33L 300W*	67.00	39.95	30.00
Viewlex V35L 500W*	79.95	47.50	35.00

8MM CAMERAS

	New	Used	Trade-in
B&H 220 f2.5¢	$ 49.95	$ 27.00	$ 20.00
B&H 134V f2.5¢	89.95	41.00	30.00
B&H 134TA f1.9 Tur¢	159.95	99.00	75.00
B&H 172 B f1.9 Mag ¢	164.95	101.50	80.00
B&H 172A f1.9 Mag. Tur¢	199.95	118.00	95.00
Bolex C 8 f2.8 Yvar¢	89.50		40.00
B & H 252 f2.3 Monterey¢	59.95	39.00	28.00
Bolex B8 f2.8 Yvar Tur¢	119.50	69.50	55.00
Bolex H8 Leader f1.9 Tur¢	259.50	145.00	115.00
Bolex L 8 f2.8 Yvar¢		49.00	35.00
Bolex H 8 De Luxe f1.9 Tur¢	365.75	247.50	200.00
Bolex 8mm Pancinor f2.8¢	219.50	144.00	110.00
Kodak Brownie f2.7¢	37.50	22.50	15.00
Kodak Brownie f1.9¢	46.75	32.00	25.00
Cine Kodak Reliant f2.7¢	84.50	52.00	35.00
Cine Kodak Magazine f1.9¢	149.50	82.00	65.00
De Jur Citation f2.5¢	77.50	38.50	30.00
De Jur Embassy f2.5 Mag¢	106.95	69.50	55.00
De Jur Fadematic f1.9¢	149.50	93.00	65.00
Keystone K-29 Pathfinder f2.8¢	49.95	29.50	20.00
Keystone K-30 Capri f2.8¢	54.95	34.50	25.00
Keystone K-32 Olympic f2.5¢	79.95	46.50	30.00
Keystone K-35 Olympic Tur f1.9¢	119.95	77.50	60.00
Keystone Bel Air f2.5 Mag¢	89.50	52.00	35.00
Keystone Riviera f1.9 Mag Tur¢	139.95	92.50	65.00
Revere 50 f2.8¢	49.50	24.00	18.00
Revere 55 f2.8¢ case	73.50	44.50	30.00
Revere 88 f2.5¢	74.00	33.50	25.00
Revere 99 f2.8 Tur¢	99.50	54.00	35.00

SENSATIONAL

New Color Film By Ansco

35mm ANSCOCHROME

Minifilm's Introductory Offer . . . A Bulk Film Loader together with 28 feet of Tongued Frame Numbered Super Fast NEW Anscochrome. (Enough for 8 — 20 Exp. Rolls)

All for only $9.95

PROCESS THE NEW COLOR FILMS —with CONFIDENCE— MINIFILM PROUDLY INTRODUCES ITS AIR CONDITIONED LABORATORY FOR THE DEVELOPING AND PRINTING OF ALL NEW EASTMAN KODAK AND ANSCO COLOR FILMS.

35mm Color Film Developing

Ansco Color Mounted	1.00
Ektachrome Mounted	1.25
Kodachrome Mounted	1.50
120-620 Ektachrome	1.00
120-620 Ansco Color	.75

Quality Color Prints

Wallet	20¢
2x (2¼ x 3¼)	25¢
3x (3¼ x 4)	47¢
4x (4 x 5)	57¢
5x (5 x 7)	89¢
8x (8 x 10)	1.85

SLIDE DUPLICATES

5 for 1.00 — 25 for 4.00

	New	Used	Trade-in
Revere 80 f2.5¢	97.50	45.00	35.00
Revere 84 f1.9 Tur¢	147.50	84.00	70.00
Revere 67 f2.8 Mag Tur¢	119.50	59.50	60.00
Revere 40 f2.5 Mag¢	99.50	53.00	40.00
Revere 44 f1.9 Mag Tur¢	154.50	94.00	65.00
Revere B61 f19 Mag¢	137.50	81.50	60.00
Revere B63 f25 Mag Tur¢	142.50	84.00	58.00

8MM PROJECTORS

	New	Used	Trade-in
Ampro Futurist 750W case	$149.95	$ 84.50	$60.00
B&H 221 500 W Case	84.50	49.00	35.00
B&H 253 Monterey 500 W Case	99.50	55.75	45.00
B&H Regent 500 W Case	179.95	104.00	80.00
Bolex M-8 500 W Case	169.50	114.00	85.00
De Jur 750 W Case	159.50	84.00	65.00
De Jur 1000 W Cordomatic Case	177.50	105.00	85.00
Keystone K70C Brightbeam 500 W Case	79.90	44.95	35.00
Keystone K80 500 W Case	99.65	67.50	45.00
Keystone K-95 750 W Case	119.50	74.50	60.00
Keystone K109 750 W Splicer Case	159.50	88.95	65.00
Kodak Brownie 300 W Case	62.00	39.95	30.00
Kodascope 8-71A 1000 W	110.00	72.50	50.00
Revere 85 500 W	114.50	59.25	45.00
Revere 90 750 W	125.00	67.50	50.00

16MM CAMERAS

	New	Used	Trade-in
Auricon Cine Voice f1.9¢	$ 749.00	$538.00	$375.00
Arriflex 16 (complete 3 lenses)	1990.00		
Bell and Howell Automaster Mag Tur f1.9		129.00	100.00
B&H 200 f2.5 Mag¢	174.95	114.50	85.00
B&H 200T f1.9 Mag Tur¢	244.95	157.00	125.00
B&H 70DA f1.9 Tur		149.00	110.00
B&H 70 DL f1.9 Tur¢	365.50	218.00	175.00
Bolex H16 Leader f1.9 Tur¢	269.50	149.00	120.00
Bolex H16 Leader (3 lenses compl)¢	399.45	236.00	180.00
Bolex H-16 De Luxe f1.4 Tur Octamtr¢	486.00	319.00	250.00
Bolex Pan Cinor f2.8 case¢	349.50	199.00	165.00
Cine Kodak Mag. f1.9		66.00	50.00
Cine Kodak Royal Mag. f1.9¢	169.50	104.50	80.00
Cine Kodak Special II f1.9¢ Tur	990.00	599.00	400.00
Keystone A-9 f2.5¢	99.50	57.50	40.00
Keystone A12 f1.9 Tur¢	159.50	97.06	70.00
Keystone K50 f2.5 Mag¢	129.50	82.50	60.00
Keystone K55 f1.9 Mag Tur¢	175.00	117.00	80.00
Pathe Super 16 Tur¢	450.00	229.00	180.00
Revere 16 f1.9 Mag¢	182.50	87.00	60.00
Revere 26 f1.9 Mag Tur¢	212.00	105.00	70.00
Victor IV f1.9 Tur		99.00	65.00

16MM PROJECTORS

	New	Used	Trade-in
Ampro Imperial 1000 W case	$299.50	$197.00	$150.00
Bolex G-8-16 750 W (8mm & 16mm)	339.50	235.00	150.00
B&H 273A Statesman 750 W Case	199.95	117.50	100.00
B&H 173 Diplomat 1000 W Case	299.95	185.00	150.00
Keystone A82 750 W Case	139.50	75.50	60.00
Keystone K161 750 W Splicer Case	159.50	85.00	65.00
Kodascope Royal 1000 W	240.00	164.00	115.00
Revere 48 750 W	160.00	95.00	60.00

16MM SOUND PROJECTORS

	New	Used	Trade-in
Ampro DeLuxe Stylist 1000 W case	$419.85	$265.00	$185.00
Ampro Premier 40 1000 W case	579.00	397.00	250.00
B&H 285C 750 W Case	449.95	249.50	200.00
B&H 285 B1 1000 W Case	514.95	319.00	230.00
B&H 202C 1000 W Magnetic Case	699.00	444.00	375.00
Kodascope Pageant 1000 W Case	375.00	259.00	190.00
Movie Mite 631 M 300 W Case	275.50	163.00	115.00
Revere SP16 750 W Case	325.00	163.00	135.00
Victor Lite W1 60-4 750 W Case	395.00	269.00	180.00

ENLARGERS

35	35mm only	C	Condenser
2¼	up to 2¼x2¼	D	Diffusion
23	up to 2¼x3¼	CL	Coldlite
2-35	both 35 and 2¼x2¼	AU	Auto Focus
45	up to 4x5		
57	up to 5x7		

	New	Used	Trade-in
23C or De Jur II f4.5¢	$ 99.50	$ 59.50	$ 30.00
23C or De Jur I f4.5	126.50	82.50	60.00
57D Elwood 52	69.00	44.50	30.00
35C Federal 135 f4.5 storway	49.95	29.50	20.00
23D Federal 240 f7.9 storway	24.95	14.50	10.00
23D Federal 269 f6.3 storway	39.75	24.50	15.00
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camera clubs

by Whit Hillyer

Club Color Competition

Without in the least meaning to jostle anybody or seem even remotely subversive, this month I examine the local club color slide contest and some of its faults. You haven't been having any trouble, you say? If not, read no further—this isn't for the trouble-free group.

But if you've sensed a stifling of talent or a monopolizing of awards on slide night, let's examine the matter together.

The scatter-gun principle works more surely in color photography than in any other phase of picture-taking. Give one person enough leisure and enough money for film and travel, and he's in a fair way to hog-tie the slide competition when he gets home.

He may be—and frequently is—a capable photographer and a wonderful person who has no intention of cramping the ambitions of his fellows. But when he comes up twice a year with a couple of hundred new slides of Cuernavaca or the Gaspé Peninsula or Europe or Guatemala —what can the peasants do? This kid is fairly certain to take a lot of first places. He's surely going to enter his better slides —and the law of averages says he'll have quite a few good shots among those yards and yards of film he brought back. (Shucks—he'll probably even get to entering slide shows all over the place. And like as not he'll come up with national recognition for having had the most slides accepted in a year. Why not?)

One remedy for all this is to cut down on the number of slides a person can enter on any one night. Thus that swell shot by a stay-at-home has an equal chance against the one swell shot the voyager can enter—the odds are reduced.

But guest judges are the best solution. So long as club members judge the slides, there are two dangers. Either they'll become unduly awed by our boy and the glamorous subjects he shoots, and thus subconsciously give his work an edge; or they'll gradually become bitter and decide the close ones against him. (They'll get so they can recognize his work, in any case.) And either type of discrimination is unfair. A good picture is a good picture.

Get a stranger in there, who doesn't know whose work he's judging, and right away conditions are improved. (It's assumed that the visitor knows something about color photography, of course.) Unless all of our man's slides are away out ahead of the others, you'll find things leveling off after one or two guest judges have handled matters. On the other hand, if his work is consistently superior, give him credit—you have a national champ on your hands, so go ahead and make the most of him.

Exchange Shows Listed

A listing of camera clubs with print shows for exchange now is available as a PSA service. To get a copy, write to Fred W. Fix, Jr., 5956 Sheridan Road, Chicago 40, Ill.

And here are two additional clubs interested in corresponding about exchange shows:

Cranford Camera Club has 50 glass-mounted color slides to go out starting in September. Write—before June 1—to Herbert F. Sorge, 134 Hillcrest Ave., Cranford, N. J.

A limited number of bookings is being made for the unusually interesting Central West Virginia Photographic Exhibition. Write to R. Lewis Hill, Art Center, Marshall St., Clarksburg, W. Va.

A British group—the Good Photography Photographic Portfolio — wants correspondence regarding an exchange of salons with U. S. Clubs. Man to write to is R. S. Hassel, Esq., 17 Oakleigh Drive, Croxley Green, Rickmansworth, Herts, England.

In one recent month *Merced Camera Club* sent no less than 244 color slides to Karl Baumgaertel, PSA's man in charge of slides for hospitals. *Merced* has a hospital slide box on hand at meetings for collecting the work. How's *your* gang doing on this project? No? Well, get on it this week.

Two Taped Lectures Ready

Through the PSA recorded lectures program, two very fine tape-recorded illustrated lectures now are available to PSA member clubs.

Filters, Facts, and Fun explains the working of photographic filters, and features A. C. Shelton, of Ansco's camera club service. *Pictorial Photography From the Chinese Viewpoint* was taped by the well-known Francis Wu of Hong Kong. It is illustrated by 41 slides depicting the full range of Wu's mastery.

For details on booking either show write to Fred Kuehl, 2001—46th St., Rock Island, Ill.

And Still They Come!

Since last meeting here, there has been a bumper crop of letters from clubs desiring correspondence. Have your club secretary drop a line to the following:

Girard College Camera Club, care of David L. Marsee, Girard College, Philadelphia 21, Pa.

Los Alamos High School Camera Club, John W. Reninger, Los Alamos, N. M.

Olean Camera Club, Gerald D. Schindler, East State Road, Olean, N. Y.

Shutterbugs of Orange, Paul Slaton, Jr., No. 8, Eads Ave., Orange, Tex.

Cheltenham Camera Club, Mrs. Carolyn Sunstein, 8360 Fisher Rd., Elkins Park, Pa.

Chevrolet Cleveland Camera Club, Edward H. Buescher, R.D. #3, Grafton Rd., Brunswick, O.

Gateway Camera Club, Miss Jennie Baker, 1215 Woodmont Ave., New Kensington, Pa.

Ichi-Ban Camera Club (U. S. Navy fleet

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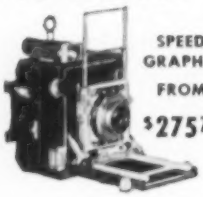

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personnel in the Far East), c/o Cmdr. L. W. Reeder, Navy #3923 (Box 13) FPO, San Francisco, Calif.

Fairview High School Photography Club, Paul Hogle, Box 394, Fairview, Erie County, Pa.

Peoria Color Camera Club, Mrs. C. L. Simmons, 501 East Melbourne Ave., Peoria, Ill.

Gooney Bird Camera Club, c/o Pacific Chemical and Fertilizer Co., Box 48, Honolulu 10, Hawaii, attention John Tolentino.

We Get Around: A while back the radio officer of an American merchant vessel in an Italian port was browsing through a copy of POP PHOTO. (Folks do this all over the world.) He saw a Club's item about *Midwood Camera Club*. Lives just around the corner from *Midwood* in Brooklyn, never realized it. Soon as his ship docked in New York, he dropped in on *Midwood* and showed 200 of his slides. Now he's up for membership in the club.

Members of *Spokane Camera Club* have been contributing slides to make up a set known as "This is our city."

One of the finest club bulletins to reach me is the "Revista del Foto Club Uruguayo." Letterpress-printed on enamel stock. Covers are especially attractive.

Two of the best camera club instruction courses have been in session these past two months. *Boston Camera Club's* series this year stressed nature photography in color. *Fort Dearborn-Chicago's* evening school was of a more general nature, covering both color and black-and-white.

Northern California Council of Camera Clubs' annual Stern Grove outing takes place May 22. Last year's affair started a chain reaction—they chose a photo queen who thereupon successively became Miss San Francisco, Miss California, and Miss America of 1954—Miss Lee Meriwether. Think you can do it again, *N4C*?

We hear that last fall there died in Sydney, Australia, a gentleman whose affiliation with *California Camera Club* dated from 1898. He was Walter Burke, FRPS, who died at the age of 89. His son Keast Burke, APSA, sent word to *California's* president Margot Dieser.

An item in the "Rhodesian Picture Maker" (*Mashonaland Photographic Society*), mentions expecting to hear from an American organization after the spring. The editor queries: "By the way, when does the American spring end?" All depends on who—and where—you happen to be, lads.

Oklahoma Camera Club's able "Hypo Check" editor, Mrs. J. A. Bush, is back in the column again. This time it's for her simile describing her own penmanship: "As illegible as a doctor's prescription written with a post-office pen in the rumble seat of a second-hand car." Hard to believe that, Mrs. Bush—your bulletin is *so* neat.

Is your club on our mailing list? If not, please send name and address to: POPULAR PHOTOGRAPHY, Department 307, 366 Madison Ave., New York 17, N.Y.

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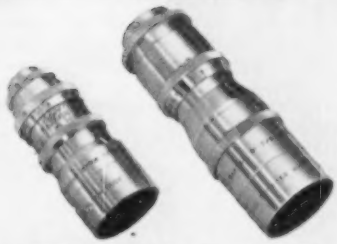

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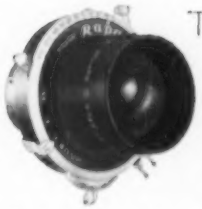

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Despite your recommendations on photographing stained-glass windows in a recent column, I am having difficulty in photographing our church windows because of the large range of contrasts. When I take exposure-meter readings I find that the dark blues and reds require exposures of 1/10 sec at f/3.5, whereas the lighter blues and yellows call for only 1/150 sec at the same aperture. Finally in desperation I shot bracketed exposures up and down the scale but never did get one in which all the colors came out.—J. R. R., Chicago, Ill.

It seems to me that here is another case of trying to make pictures of subjects with materials that just won't respond under the conditions that exist. It's like trying to show detail in bright highlights and dark shadows at the same time when the film just won't take it. It wasn't designed to, in the first place, and the contrast range is so great you can't manipulate the film to accommodate it.

It may be that there are ways to illuminate the glass to push more light through the darker areas, or to hold it back in the light areas. One or more thicknesses of a translucent material over the outside of the light areas might hold them back a bit, but to do this for a whole big window is a huge job. You'd probably do better either to photograph the window on a large sheet of film and retouch it, or make a good black-and-white photograph of it and then a Flexichrome print

•

Having patronized the neighborhood motion picture houses, I note that Hollywood is showing us color films such as Technicolor, Technicolor Deluxe, Ansco Color, Warner Color, Eastman Color, Color by DeLuxe, True Color, Cine Color, Pathe Color, Agfa Color, etc., etc. Why are we enthusiasts who use 8-mm roll film in our movie cameras limited to only two color films? Do any of the above mentioned professional-type films come in 8-mm widths? Are there any new color films coming out soon for this market?—R. S., Newark, N. J.

Whoa, there. You have a good point to be sure. However, first thing you have to see on professional Hollywood films identify "release" types designed for printing of many copies. It is not a "taking" film and most of them are not suitable for shooting original scenes.

PHOTOGRAPHY magazine (that's us) Directory and Buying Guide for 1954 shows some five different types of color film for motion-picture use. If you are looking for better quality, or want to experiment, I have seen some 8-mm Commercial Kodachrome that was very good, though this requires some respooling and a cooperating laboratory. Usually the market is not large enough for many people to get into the manufacture of color films for 8-mm motion pictures. The manufacturers figure that anyone doing serious work will be using a larger-size camera, and will want to or be willing to spend the extra money that such materials would bring.

As to your last question, this is tricky. Yes, there are several very interesting new color films in the development stage. No date for their release has been set, as yet, so I couldn't say whether they'll be along soon or not. But some of the new improved materials just being released for professional film making will probably be produced in amateur sizes before long, I suspect.

•

Last summer I took pictures of the stained-glass windows in Chartres Cathedral in Europe and my results were disappointing. Although I used a Weston Master II exposure meter, it was of little value because there was insufficient light inside to give a reading and the windows were so high up I could not take a reading from them. In my pictures, the windows are all overexposed. What about practicing taking readings and making test exposures on local churches so I'll have more experience when I go back to Europe?—C. E. K., Baltimore, Md.

As we've said before in answer to some of the many questions about stained-glass windows, they're all so different, and the brightness range varies so much that there's no single hard and fast rule to use. If the church is so dark that you can't get a meter reading, you will probably not be able to get a picture showing the stained glass and some of the interiors unless you use flash or other artificial illumination to bring the light level up closer to that of the windows. As a general recommendation, for an average stained-glass window which does *not* have direct rays of the sun on it try exposing two seconds at f/5.6 on Daylight Kodachrome. If the windows have many dark glasses, you'll need a little more exposure, of course, and if the glass is thin or lightly tinted, less exposure is required.

I should think that practicing near home and making tests would be an excellent idea. Be sure to note the condition of the light outside—whether the windows are light, dark, or average—and the general conditions prevailing. As to taking readings off the windows that are high up and far away, I'd suggest a couple of ideas. Sometimes there are smaller windows closer to the floor or balcony from which you can make a test reading. Otherwise, you might try one of the extinction-type exposure meters where you look through a peep hole and match tones or shadows. There

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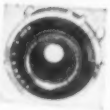

Carl Zeiss Tessar—8-¼", F/6.3 Excellent lens for fine, crisp work in B&W and color (coated & color corrected). Great on your 4x5" Press for larger figures, etc. So compact (can still close front door). Also good for 5x7" Camera. In barrel with iris . . . **$83.75.** In Ilsor (non-synchro 1 to 1/100th sec.) . . . **$89.50.** In Compur (non-synchro 1 to 1/200th sec.) . . . **$97.50.** In Press Compur (synchro 1 to 1/200th sec.) . . . **$112.50.** Subject to prior sale—**Fully Guaranteed.**

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are some very inexpensive ones like the Leudi or very expensive ones like the SEI, and although they depend somewhat on the individual who uses them, they are good for this type problem.

•

I have attempted to use Kodachrome film under fluorescent lights; sometimes the pictures have been very good, and sometimes they have an all-over cast of green or blue. I suspect there is a filter for this, can you tell me what it is?—B. G. B., N. Y., N. Y.

The answer to this is quite simple, but the solution is not. There are about eight or ten different types of fluorescent lamps now being manufactured. With some of them, excellent color can be obtained without any filter at all; with certain others, a filter will enable you to make quite good pictures, and certain combinations will give only adequate results at best. Some time ago Willard Allphin, an engineer at Sylvania, made a series of tests with many different color films and fluorescent lamps. POPULAR PHOTOGRAPHY published some of them, and if you would like to have this list of *Filters Recommended for Color Film and Fluorescent Lamps*, write to Product Information Dept., Sylvania Electric Co., 1740 Broadway, New York City.

For your immediate use, however, the best recommendation for good color is to use the following combinations with *no* filters for good result:

- Daylight Kodachrome with "Cool White" lamps
- Type A Kodachrome with "DeLuxe Warm White" lamps
- Daylight Ektachrome with "Daylight" and "Cool White" lamps
- Type B Ektachrome with "DeLuxe Warm White" and "Soft White" lamps

•

TECHNICAL NOTE: I've just seen a rather cute stunt that helped to save a valuable color slide. Gil Grieve, mining engineer of the National Safety Council, had some important pictures on the end of a roll, and a couple of them were light-struck so that there was a large blob of orange that projected into the edge of the picture on one side. Fortunately it didn't cover the subject, but it was distracting in the background. Realizing that retouching the 35-mm transparency was very difficult, and needing this slide in a hurry, he projected it in an enlarger onto a sheet of white paper. Then he carefully took colored crayons and darkened the area of the paper on which the orange streak fell until the fault was pretty well disguised. He then took his camera and made a picture of the projected image and the corrective crayon work. Although the copy slide was not as sharp or as good as the original slide, it was still quite satisfactory and saved a very important series of pictures. Ingenious, huh?

Questions of general interest to the color photographer will be answered in this department. However, individual replies can not be given for questions that are not used.—Ed.

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Filters 5.95 — Filter Adapters 5.95

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6½" f4.5 lens

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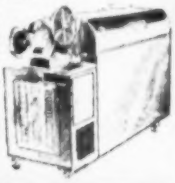

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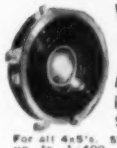

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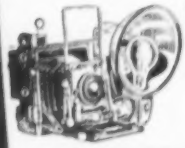

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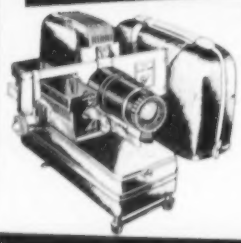

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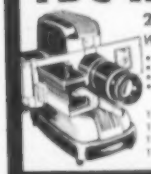

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Speed Graphic Press Outfit
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• Super Fast Flash 1/1000 Seconds
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Only at Peerless! List $59.50
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Please State Name of Your Camera When Ordering

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RIVAL 35 MX REFLEX
with f2.8 Coated Lens
A $139.50 Value!
NEW LOW PRICE!
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THREE FLASH CONTACT POINTS ON CAMERA FACE
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PRAKTICA FX
with f2.8 Coated Lens
A $139.50 Value!
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THREE FLASH CONTACT POINTS ON CAMERA FACE
• Built-in Synchronization for Flash and Strobe • Combined Reflex Finder and Eye-Level Sportsfinder • Focal Plane Shutter Speeds ½ to 1/500 • Auto Film Transport and Shutter Cocking

PRAKTICA FX

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candid shots by the Editors

Contest: Next-to-Last Chance

Next month's issue will bring you your last reminder about getting your entries in for this year's POPULAR PHOTOGRAPHY International Picture Contest. But why wait? The smart thing to do would be to pack up your pictures right now and start them on their way. Some people always wait until the last minute, but you don't have to be one of them—especially when there's a chance to share the $25,000 jackpot. Read the rules on page 133, clip the entry blank, and start the ball rolling now!

Sea Gull Specialist

In 1951, the top prize for black-and-white in our Picture Contest went to David M. Stanley of Paducah, Ky., for a

Stanley's money-winner.

breezy, refreshing print called *Ring-Bills at Gull Island*. Either success went to Stanley's head, or he simply has a passion for the genus *Larus*. He's back with us again, bylining a story titled *Catch Gulls on the Wing* (pages 76-77), which presumably tells how you, too, can win a couple of thousand bucks if there are gulls in your part of the country. In case you don't remember his prize-winner, we're reproducing it again here.

Series on Color, Series on Negatives

We began a series of articles last month on color photography, and (taking courage from this good beginning) we're starting a new series this month on another subject that deserves extensive treatment: *How to Make Perfect Negatives* (pages 78-85).

This issue's instalment in the color sequence has to do with films (pages 66-69), and it's especially timely and vital because of the introduction of two new color emulsions, Ektachrome (last month) and Anscochrome (this month, pages 46-47). Our story is supplemented by a valuable chart showing at a glance the comparative speed, type, size, color balance, and processing techniques of popular color films.

The series on achieving ideal negative quality is written and illustrated by our friend Joseph Foldes, who is not only a master technician but a teacher of photography. The first article discusses density control; the next two will be concerned with contrast, grain control, and sharpness. Watch for them.

Introducing Anscochrome

Since we mentioned the word "Anscochrome" a few lines ago, we may as well go ahead and tell you something about the way our story on it was born. Samples of Ansco's new color material reached us at a time when outdoor scenery in New York is pretty much limited to bare sidewalks and leafless trees—not ideal subject matter for a magazine appearing in late spring! So our contributing editor Bob Schwalberg was dispatched to Bermuda for some sunnier shooting. Art director Al Gruen (who's as handy with a camera as with a layout pencil) stayed in the big city and shot a couple of test rolls, making the best of the unfriendly season. Between them, they gave Anscochrome a pretty good workout. You'll be interested in Schwalberg's story and evaluation.

Traveling Walkers

The authors of our travel story, *So You're Going Abroad!* (pages 56-57) are as much at home on a lecture platform as they are on shipboard. Here are John and Amy Walker asea, in search of more and better pictures.

Almost No Trick to It

Remember the old Army practical joke—the corporal sending a recruit to the supply sergeant for a bucket of striped paint? Well, the same kind of humor is likely to overtake the photo-supply industry soon after this month's issue is on the stands. Can't you imagine the harried clerks in mail-order houses puzzling over demands for striped spotlights, "like this guy Kerper used for the *Striped Light*

M. M. Kerper: man with a "light" touch.

nudes in POPULAR PHOTOGRAPHY?" Of course no well-heeled clerk will be dismayed; he'll have read Kerper's explanation of the way these unusual figure studies were made, and he'll probably have tried it himself. Kerper, by the way, is a free-lance photographer in Dayton, Ohio, who last appeared in our pages more than five years ago, with a color photograph of his daughter which also involved technical trickery.—▶

Tell Us What You Like

Here, once more, is your chance to help us edit POPULAR PHOTOGRAPHY—to make it more than ever *your* magazine. After you've read the articles and features in this issue, rate them in this table according to their interest and usefulness to you. Note that this month we're listing two stories from our movie section, to give cine fans a chance to express themselves. Mail the completed form, in a letter or on a postcard, to Candid Shots, POPULAR PHOTOGRAPHY, 366 Madison Ave., New York 17, N. Y. Thanks!

	Superior	Good	Poor
Anscochrome	☐	☐	☐
How to Shoot A Wedding Day	☐	☐	☐
Lesson in Light	☐	☐	☐
So You're Going Abroad!	☐	☐	☐
Hy Peskin	☐	☐	☐
Color Films	☐	☐	☐
Striped Light	☐	☐	☐
Two Sittings Are Better Than One	☐	☐	☐
Catch Gulls on the Wing	☐	☐	☐
How to Make Perfect Negatives	☐	☐	☐
Every Child an Actor	☐	☐	☐
Movie Processing at Home	☐	☐	☐

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8-151-A

1 Exposure index 128, 1/500 sec at *f*/4. Bob Schwalberg

2 Exposure index 64, 1/50 sec at *f*/2.5. Albert Gruen

3 Exposure index 128, 1/250 sec at *f*/5.6. Bob Schwalberg

4 Exposure index 32, 1/250 sec at *f*/5.6. Albert Gruen

presenting a new,
faster color film:

Anscochrome

By BOB SCHWALBERG

Good color quality of new Anscochrome is evident in illustrations at left, taken under various light conditions and at advanced exposure indexes achieved by processing manipulation described in text. **1** High shutter speed was essential to this shot of race horse caught with all four feet off ground, as was small enough lens opening to provide adequate depth of field. Rating of 128 made both possible. Taken with Leica M-3 at Shelley Bay track, Bermuda. **2** Only light on the subject was late-afternoon sunlight from one window on overcast day. Exposure at 64 rating produced warm, full-toned transparency which captured the delicate mood of the child's world. Contax II. **3** Small lens opening (*f*/5.6) possible at 128 rating provided enough depth of field to keep both near and far dancers in sharp focus. Taken with Nikon S-2 at Castle Harbour, Bermuda. **4** High reflectancy of the ice on bright day made normal 32 rating quite adequate. Central Park, New York City; Alpa 7.

NEWEST comer in the high-speed color sweepstakes is Anscochrome, a brand-new daylight color film with a nominal speed index of 32 for use with exposure meters calibrated in the ASA system. Arriving hard on the heels of Eastman's E-2 Ektachrome, the Ansco standard bearer carries the same manufacturer's speed rating and, like E-2 Ektachrome, can be pushed at least two stops further without unduly affecting transparency quality when special processing is given.

Practical tests made by this magazine with 35-mm Anscochrome over a period of several months and under widely varying subject and lighting conditions indicate that when processed correctly this film offers a desirable combination of speed, fine grain, latitude, resolution, and color balance. Although it is still too early for all the facts to be in, and more questions are posed than answered, this is what we learned from our initial testing.

Speed: Anscochrome can be relied upon for top-quality transparencies when exposed on the basis of either ASA 32, 64, or even 128 when the processing is adjusted to match the exposure index employed. Obviously, therefore, it is mandatory that all exposures on the roll should be based on the same index. Shooting at 32 or 64 presents no special problem, and uniformly excellent quality was obtained. Our results from the two-stop underexposure (ASA 128) tended to show an (*Continued on page* 88)

How to shoot a wedding

Here are ten photographs considered musts by a top professional studio

Photographs by Raymond Martin

1 Bride dressing

2 Leaving home

IF YOU ever had the chance to watch Raymond Martin, director of the Ira Hill Studio, New York, shoot pictures at a top-society wedding, you would be impressed by the speed and the smoothness with which he operates. One of the most successful bridal photographers in the country, Martin has been taking candid photographs at weddings since candid wedding photography first became fashionable. Years of experience have taught Martin the shortcuts, and the techniques in getting the pictures that make brides happy and keep him in one of the top positions in the wedding-photography business today.

Now, for the first time, Martin reveals to amateur photographers intimate details about his methods in covering weddings of some of the top names in society.

"The first thing to remember," says Martin, "is that the photographer is at a wedding to photograph it, and *not* to run it." Although Martin works like a stevedore, he dresses like a guest. He is polite and (*Continued on page* 116)

3 Entering church

4 Going down aisle

5 Over-all ceremony shot

day

By MILDRED STAGG

6 Coming back down aisle

7 Receiving line

8 Bride and groom dancing

9 Cutting the cake

10 Leaving on honeymoon

For how to shoot a wedding with available light, turn the page

The bride

The groom

At rehearsal

Bride leaving for church

Here's how to do it with available light

HIGH-SPEED films and new fast developers now allow amateurs (even those owning slow lenses) to take available-light pictures at weddings. Besides being able to work more quickly than if he were using flash, the available-light photographer can also remain unobtrusive and not disturb the ceremony or merrymaking with bursts of flashlight. In my opinion available light pictures capture more mood than flash pictures.

In covering the wedding of Mr. and Mrs. Richard Warner of Rochester, N. Y., I used a 35-mm Nikon camera with a 50-mm lens and Tri-X film which I rated at 800 ASA. I developed in Promicrol by inspection.

Long before even the rehearsals, I studied the possibilities for pictures. By the time the practice sessions started, I had a plan in mind. Beside shooting the events of the wedding, I wanted the faces of the people in my pictures to show the emotions they had within them. More than anything, I wanted to show people as they were. Here are some of the key shots I made.—▶

Trying on wedding dress

Parents during the ceremony

By BRUCE DAVIDSON

Photographs by the author

Taking vows

The first piece of cake

By JOSEPHINE VON MIKLOS

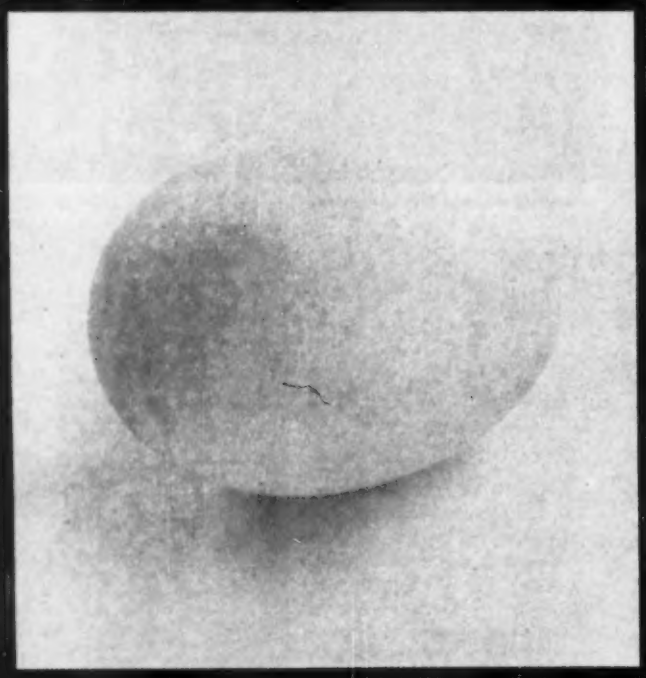
Outdoor lighting: effects of direct and diffused sunlight are shown here

Lesson in light

Here's

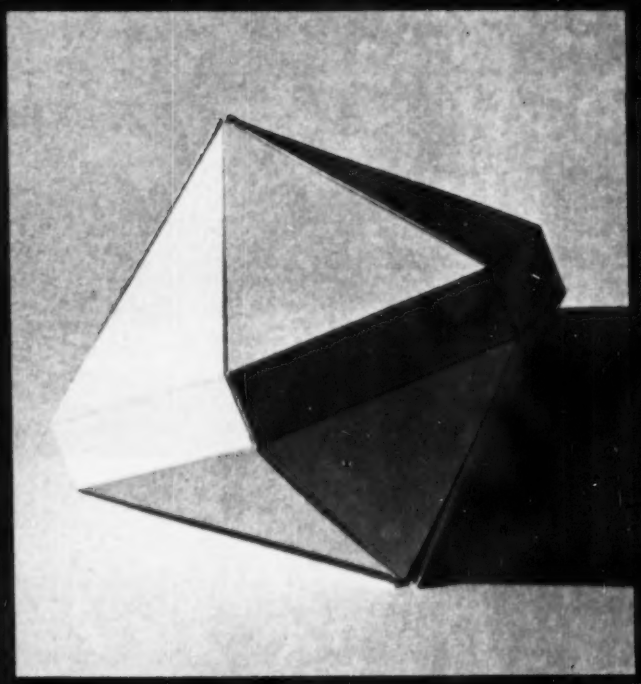
Direct sunlight on egg (or any object with simple curves): there is a strong, well-defined shadow and good modeling, giving a sense of roundness.

IF YOU'RE MORE than a casual snapshooter, you've probably given a lot of thought to light, natural and artificial, and how it falls on a subject, and how its quality as well as its quantity influences the picture you get. Perhaps you've always wanted to make a series of tests to demonstrate these things to yourself. On these four pages is just such a series, showing how five different kinds of light fall on three different types of subject. For the first example, we use an egg—a very simple form, a continuous three-dimensional curve, with a smooth but noticeable texture. It has its most obvious parallel in the shape of the human head; thus it can help in planning portrait lighting. The second kind of form used here in a polyhedron, a many-sided geometrical solid. Its function is to show how plane surfaces, oriented at different angles to the light source, take on varying tonal values. The third is a more complex shape—a small carved statuette or figurine. It illustrates how each of the five kinds of light would strike the human figure,



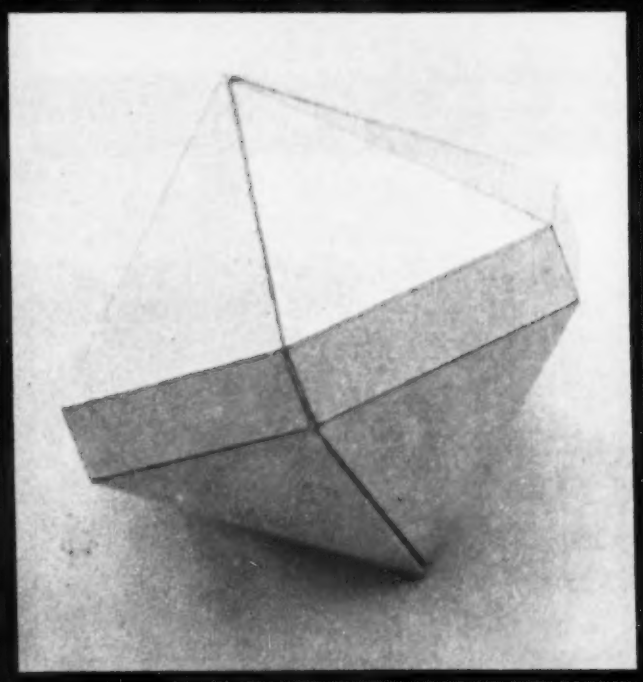
Diffused daylight on egg: gives soft, high-key effect with minimum separation in tonal values between subject and its surrounding background.

Direct sunlight on polyhedron (or any object with plane surfaces): facets are well set off from each other by variations in their tonal values.



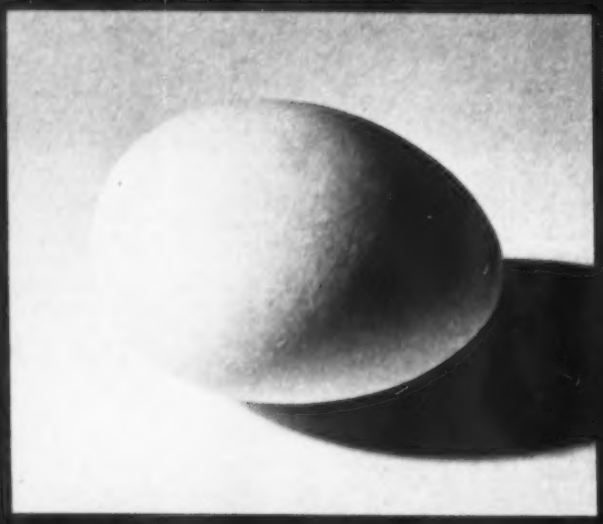
Direct sunlight on figurine (or any complex object): strong light is particularly valuable for modeling; same is true for the human figure.

what you can expect from the five basic kinds of light

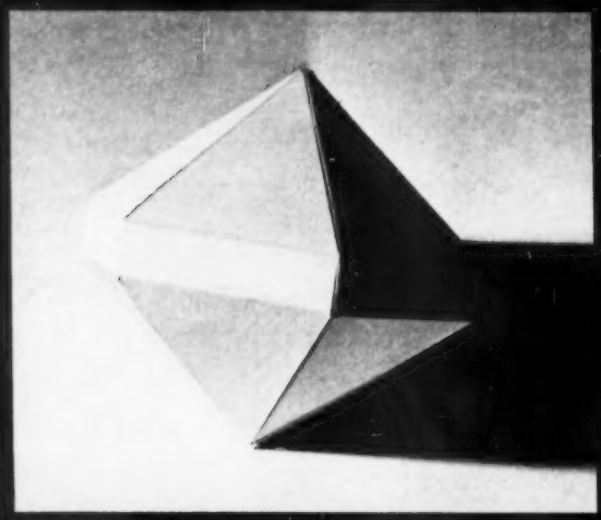


Diffused daylight on polyhedron: upper surfaces are lighter in tone; lower surfaces, shaded from overhead light source, are darker but evenly lit.

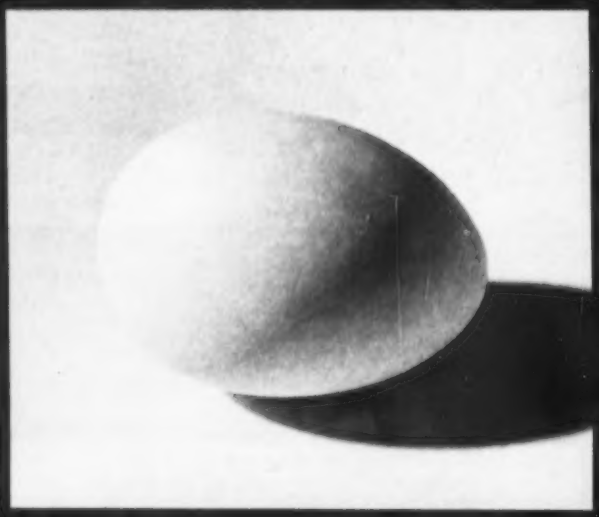
Diffused daylight on figurine: flat, neutral tone over-all, with little detail or modeling except in inherently contrasty areas like the base.



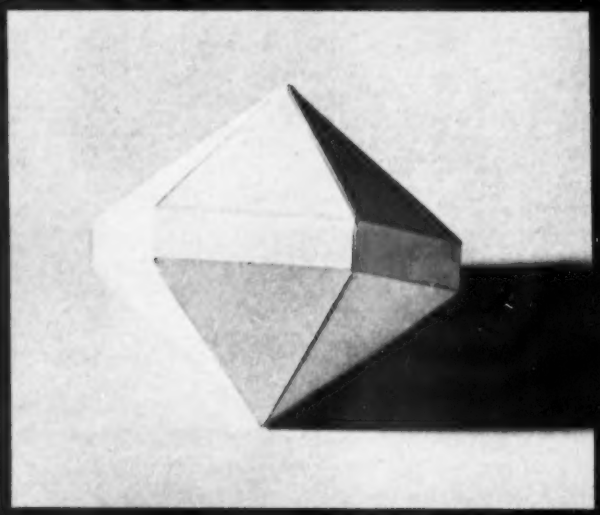
Direct spotlight on egg: similar to effect of direct sunlight, but with even deeper shadow and more pronounced penumbra (half-shadow).



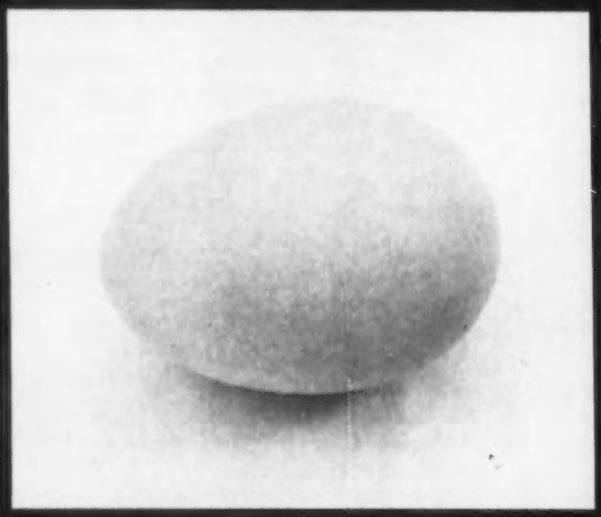
Direct spotlight on polyhedron: even more pronounced distinction between tone values of facets. Reflector spot was used for these shots.



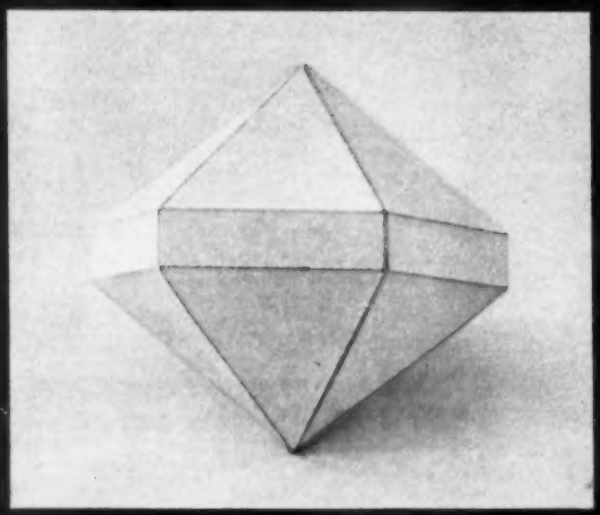
Floodlight on egg: less concentrated beam means lighter shadow without sharp outline. Reflector floodlamp was used for these tests.



Floodlight on polyhedron: effect resembles direct sunlight, but is less contrasty. Shadow is lighter and not so sharp-edged.



Bounce flood on egg: resembles the effect produced by diffused daylight, but in this case there is slightly more shadow on underside.



Bounce flood on polyhedron: flat light makes solid figure look like perspective drawing in pencil, with light shading on some facets.

Direct spotlight on figurine: highlights glisten, shadows are quite deep (depending on reflectance of surrounding areas), modeling is good.

Floodlight on figurine: best all-around light for both modeling and detail. Note how neither highlights nor shadows are blocked up.

Bounce flood on figurine: gives somewhat better modeling than daylight, but does not bring out texture as well as direct lighting.

Indoor lighting: the three most-used types—spot, flood, and bounce—are demonstrated on this page

clothed or nude. You can see clearly from these fifteen test pictures that not all types of light are ideal for every one of the forms. In fact, there is usually one light source that is the best general-purpose illumination for each; perhaps there is another that is better for drama, or high key, or other special effect.

For these tests only the simplest lighting equipment was used: daylight itself (which, being free, is every photographer's first choice), a reflector spot, and a reflector flood. Backgrounds were kept simple and uniform, so there would be no factor of varying fill-in reflectance. Yet all the principles involved in the most complex professional lighting situations are demonstrated.

You might want to make a series of pictures like this yourself, using similar objects. A baseball or a tennis ball could be substituted for the egg; a cube or flat-faceted paperweight might take the place of the cardboard figure; and you could replace the figurine with any small object combining both simple and complex surfaces, and smooth and rough textures. Control the light carefully, and take meter readings before each shot, so the results will be uniform.—

So you're going abroad!

Here are tips on what to shoot and a country-by-country guide to

By JOHN and AMY WALKER Photographs by the authors

John and Amy Walker, a husband and wife team, are photographers and world travelers. Their experience in traveling and shooting thousands of pictures abroad will help you in planning your trip. Also, a country-by-country photographic guide reprinted from New Horizons *(prepared by Pan American World Airways and published by Simon and Schuster, N. Y., $1) can be found at the end of the story by the Walkers.*

Pretty waitress in Volendam, Holland, posed willingly for John Walker.

"I WAS so disappointed in the pictures of my trip." How many times have we heard this complaint by a returning vacationist. It is a pity, too, because much of this disappointment could have been avoided with even a little forethought and planning.

There are many reasons for failure. Sometimes it is simply because the vacationist bought a camera the week before his trip, and didn't become acquainted with it. Often, it is just plain shyness. The expression, "I didn't want to hold up the others with me," is a poor excuse for not getting pictures.

To avoid failure a photographer should do some thinking before he boards his ship or airplane. Does he have all the equipment he needs? Does he know how to use it? Where will he have his film processed? Can he buy supplies or equipment abroad? Such questions should be answered.

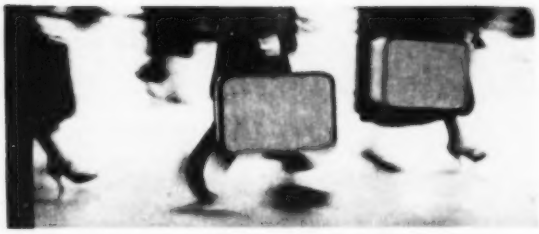
But before we go into a specific step-by-step system of planning which we feel will help you bring back good pictures, we should like to share some of the experiences we had on our last trip to Europe.

We decided to turn over to a travel agency a list of the countries we wanted to visit and told them how long we wanted to stay in each place. The more picture possibilities a city had, the longer we planned to stay. All arrangements were made for us, so we had a minimum of worries about accommodations, and the means of transportation from place to place.

Like all other practical travelers, we chose very carefully the equipment and clothing we wanted to take along. (A complete list of what we took in the way of photographic equipment can be found later in this story.) We took all our film with us. Once abroad, a traveler-photographer who has brought plenty of color film can feel self satisfied because he did the right thing, for color abroad is really scarce and very expensive when it is available. All our film was packed in plastic bags which included silica-gel.

No matter whether you have been to Europe often or are going for the first time, pictures of the places ahead of you

Courtesy Sports Illustrated © Time, Inc.



processing, equipment, supplies

Street canal in Venice was photographed from bridge by Amy Walker.

Atmospheric haze of early morning gives this Italian scene a 3-D effect.

Backlighting turned this much-photographed scene into an unusual shot.

pop in and out of your mind. Whether these images come from actual experience or from reading travel folders, they somewhat govern the type of pictures you will get with your camera. We made up our minds to get general pictures (the kind anyone might take) and personal pictures (the kind that have special meaning for us). This philosophy for picture taking we have found serves very well, especially when presenting an evening program of slides in your living room for friends. We readily admit that some of the best fun in a trip is after it's over and you show your pictures. With our system, we can show scenes of Swiss villages, general shots, and then pictures of schoolboys who stopped to chat with us or a friendly inn keeper (personal pictures). Our comments when showing the slides are more lively because of the personal shots.

One promise we made to ourselves was that we would get up just a little earlier in the morning during our trip and utilize some of the early morning light. With color film and a skylight filter on your lens, mornings are ideal for photography. There are none of the harsh shadows of the afternoon if one gets up early enough, and atmospheric haze often helps give pictures a 3-D effect. *(Continued on page 96)*

Courtesy Sports Illustrated © Time, Inc.

HY PESKIN

Peskin's carefully planned electronic flash setup caught diver spinning.

Nation's No.1 Sports Photographer

By CARLTON BROWN

All black-and-white photographs, unless otherwise indicated, courtesy of *Life*, © Time, Inc.

EVER since Hy Peskin crashed the big-time magazines ten years ago, with the first fast-action color shots ever taken, he has been the pace-setter of the field at achieving the "impossible" with a camera. Before that, in his nine years on the staff of the New York *Daily Mirror*, he brought about a one-man revolution in newspaper sports photography, by shooting plays and utilizing angles that had previously been ignored. Though Hy has always specialized in sports, he has covered many other subjects, both as a press photographer and since he got his first magazine job on *Look* in 1945. A year or so later, he moved on to a lucrative contract with *This Week*, which allowed him to do free-lance assignments for other magazines. *Life*, in the past few years, has sent Peskin out on more than 150 stories. When *Sports Illustrated*, the multi-million-dollar baby of the Time, Inc., family, was launched last year, Peskin was persuaded to join the photographic staff of the new magazine.

Hy Peskin is highly esteemed by editors for his ability to cover the toughest and most risky assignments and for his keen sense of what makes good pictures, especially sports pictures.

His ability to foresee an exciting scene and to be ready to take it at the exact instant it happens is uncanny. This ability is the most important in photographing all sports events and other fast-moving subject matter.

"*Anticipation* is the key word in covering sports," Peskin says. "You can't overstress anticipation. The instrument is secondary—it's what you're trying to say with it, the angle that you choose, the moment that you shoot that counts. Much more important than any camera you have in your hands is the anticipation of what may happen, where you would want to shoot that action from, and at what moment to make it most interesting and dramatic."

In his sports coverage, Peskin uses a Leica, a Foton (Bell & Howell's discontinued rapid-sequence 35-mm still camera), a Rolleiflex, a Speed Graphic (with a 10-inch lens), and a Big Bertha (the automatic-sequence Graflex, with 28-, 40- and 68-inch lenses, which has long been the standby of press-box sports photographers). He has also tried out most of some 50 different cameras that are available to Time, Inc., photographers, and has wrung fine negatives from each. Yet he insists very emphatically that his technical proficiency could easily be matched by a child, and that equipment is the least important element of a photographer's work.

To support the first of these contentions, he refers to his eldest son, Evan, who at the age of 11 has taken several fine shots that have been bought and printed by *Life* and *Sports Illustrated*. Eight-year-old Ronnie has also gone along on many Peskin assignments during the past couple of years, and has fired the Big Bertha at the right instant to catch a number of exciting plays, while Hy and Evan were covering other areas of an event.

Hy has illustrated the second proposition on at least two occasions when he produced highly professional photographs with one of the cheapest cameras on the market.

"The first time it happened was by necessity," he says. "I was doing a story for *Look* on Happy Chandler, when he first became baseball commissioner. We were down at his home for several days, and the last day of shooting we went to Cincinnati to show him visiting with the players before the game. I shot him in the dugout with my last roll of film, and we said goodbye and I started off to catch a plane to New York. I turned as I was leaving the field—the game was just getting under way—and there was the baseball commissioner in the best picture of the whole story. He was eating a hot dog, filling out the scorecard,

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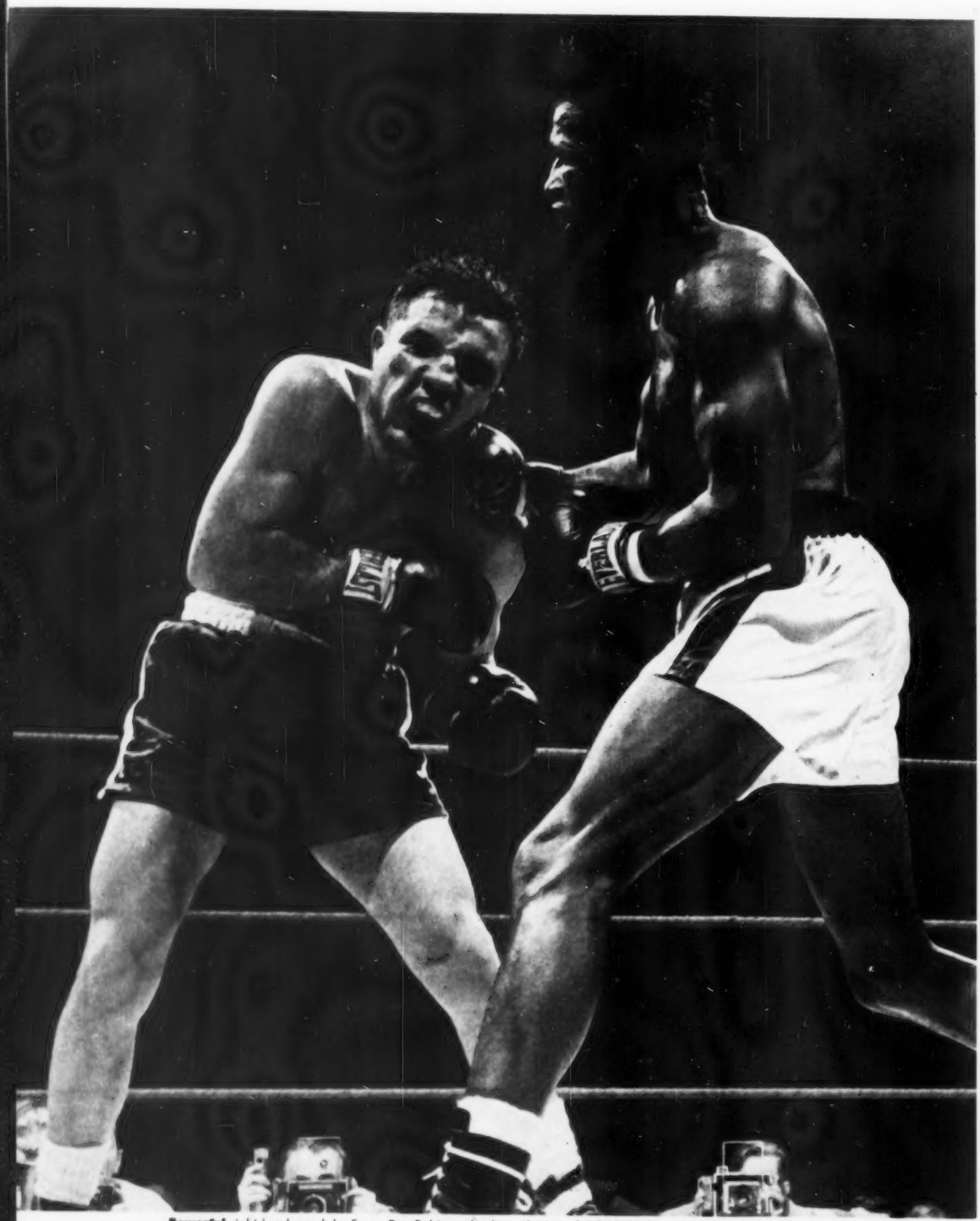
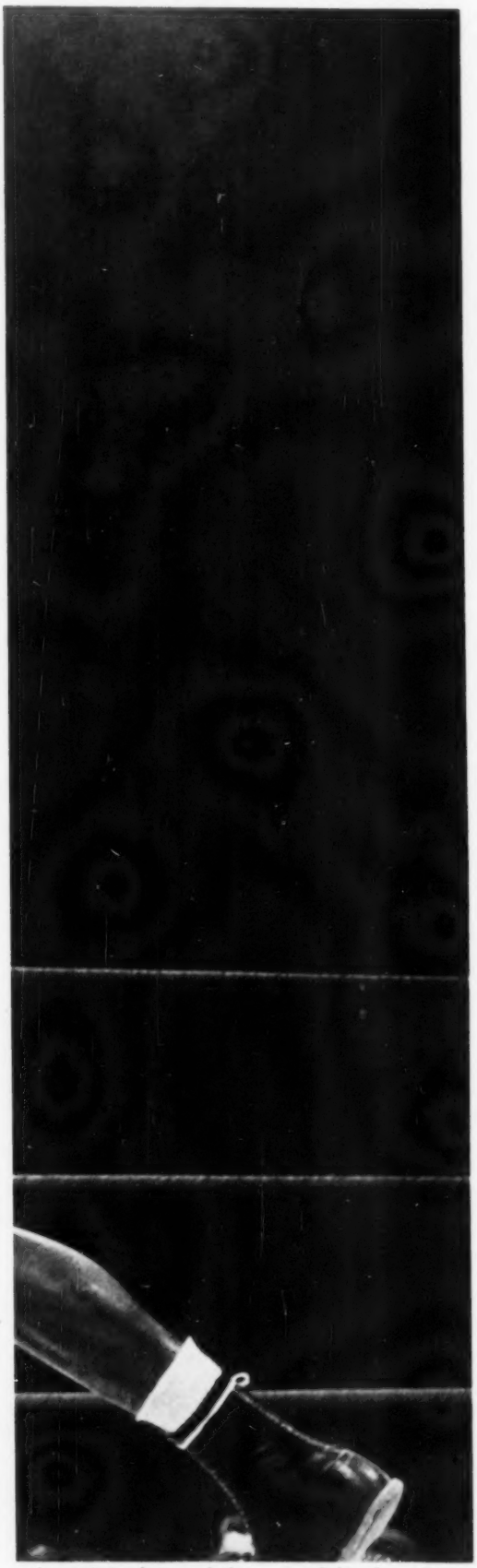
Available-light photograph of all-time great, Joe DiMaggio, was made just after the Yankee Clipper hit a long drive during a night baseball game.



Powerful right-hand punch by Sugar Ray Robinson lands on the jaw of Jake LaMotta. Peskin's ability to catch peak action has brought him

those pictures that I made for *Life* with a Baby Brownie are as good as any I've



assignments to photograph the greatest fights of our time.

watching the game. It made the best picture—and I had no film. I ran to the other photographers, but I needed film for a Rolleiflex or Leica, and they only had four by five. None of them could spare a camera, because the game was under way.

"So I grabbed a sailor in the stands and borrowed his Baby Brownie. I paid him for the roll of film, shot it and took it home with me, and it gave me the best picture of the story. As a matter of fact, I wouldn't have got the picture as well with an expensive camera. Forced to shoot slow, with the great depth of a Baby Brownie, I wound up not only getting the commissioner sharp, but the players in the background and the crowd—all dead sharp in a terrific eleven-by-fourteen print. If I'd had an expensive camera I probably would have shot faster, the depth wouldn't have been as great, and the picture not quite as good. But knowing the handicaps of the Brownie, I didn't shoot as he actually was talking or yelling. I shot at the peak when his mouth was open as though he had just yelled. By timing for the peak, though there really wasn't much action, it looked like a great action picture."

Hy's second and more thorough demonstration of the relative unimportance of a photographer's equipment was made deliberately, for *Life*, after he had insisted on the point so often that the editors challenged him to shoot a big-league double-header with a $3 Baby Brownie and the film an amateur would use in it. The exposures Hy brought back were so good that he had difficulty convincing *Life's* photographers and technicians that the resultant 11x14 prints were produced by such humble means. *Life* featured the story prominently, and it has been reprinted in other magazines several times since.

"It showed the three different ways you could use a cheap camera to arrest action," Hy says of this story. "One way is panning with the action—swinging your camera to follow the movement of your subject as it passes—and shooting it on the wing. The second way is shooting the action head-on—either coming into the camera or going directly away from the camera. The third is shooting at the frozen peak of action, like the split second when the batter has completed his swing—the instant when he's almost motionless before he drops the bat and runs.

"You can use these same methods with color, or when you have to shoot slower because of poor light. Actually, panning with the camera, when it's done right, produces a much better picture and a greater feeling of action than an exposure where everything is sharp. The blurred ground gives you a terrific feeling of action and movement, a much more arresting photograph. Some of

those pictures that I made for *Life* with a Baby Brownie are as good as any I've made to this day with expensive cameras.

"Of course, when you go out as a professional photographer, usually you're not looking only for a few interesting photographs—where the Baby Brownie, for instance, might be sufficient as your tool. In addition to wanting interesting pictures, a magazine will want the key plays of a game or an event, and you can't come back with the excuse that the light wasn't sufficient for your camera to catch those shots. So you must go with the more expensive and faster cameras, and with long-range and wide-angle lenses, and with strobe if you know you're going to need additional light."

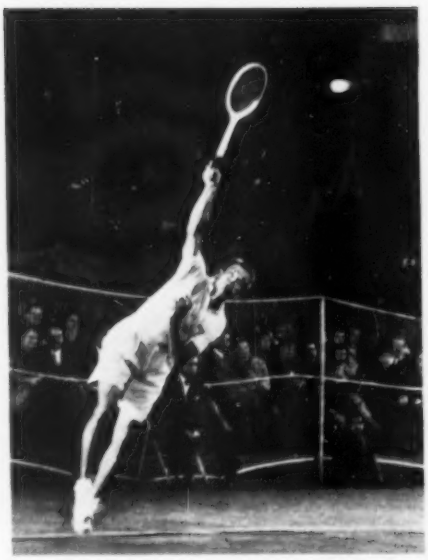
Hy has developed such a strong preference for photographs taken with natural or existing light that he takes a strobe on a job only if it's obvious that he can't get along without it. He has also developed such an accurate judgment of light values that he never uses a light meter.

"I used to own a meter," he says, "and I pulled it out once or twice, but I'd read it and then I wouldn't believe it. I'd rather trust my judgment." Hy began learning this skill in his early days on the *Daily Mirror*, from the veteran press photographers he worked with. "If they were shooting a double-header and it went into the late innings and it got to be dark, some of them gave up and went home, but some of us stayed and got pictures. We couldn't go back to the editor and say, 'The meter called for only a fifth of a second, so we got you a nice home-plate slide at a fifth.' No—we learned to shoot just about fast enough to still cover the action, shooting wide open, and then we'd soak it in practically a hot developer. But we had a picture. We didn't come back with the excuse that the meter said to quit.

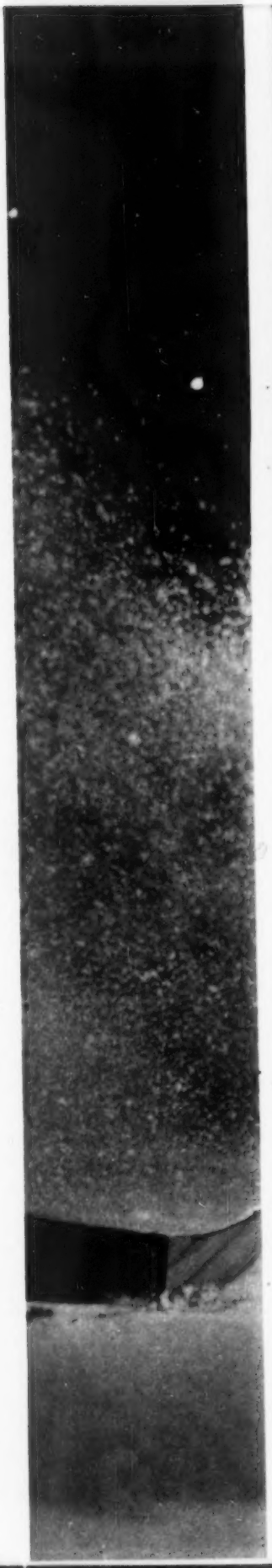
"This is something that even many *Life* photographers today are still shocked at. I come back and I say, 'Look, let's put this in a hot developer,' or 'Let's soak it thirty minutes,' and they look at me like I'm crazy. They say, 'You can't do that.' But we do it and we get pictures.

"A sports photographer can't go by the book and he can't go by the meter. Suppose you go to Madison Square Garden to shoot black-and-white of basketball or hockey. The meter will probably have you shooting at a twentieth of a second. If you did that, you'd be out of business. So you shoot at a two-hundredth second with a Leica wide open at *f*/2, and you get a terrific picture in natural light. Of course, you overdevelop, but who cares? You've got a picture."

Hy Peskin began to demonstrate his ability to get the utmost out of his equipment and film—and a little bit more—not long after he went to work



Tennis, one of the toughest sports to photograph, gave Peskin little trouble. He produced this shot.



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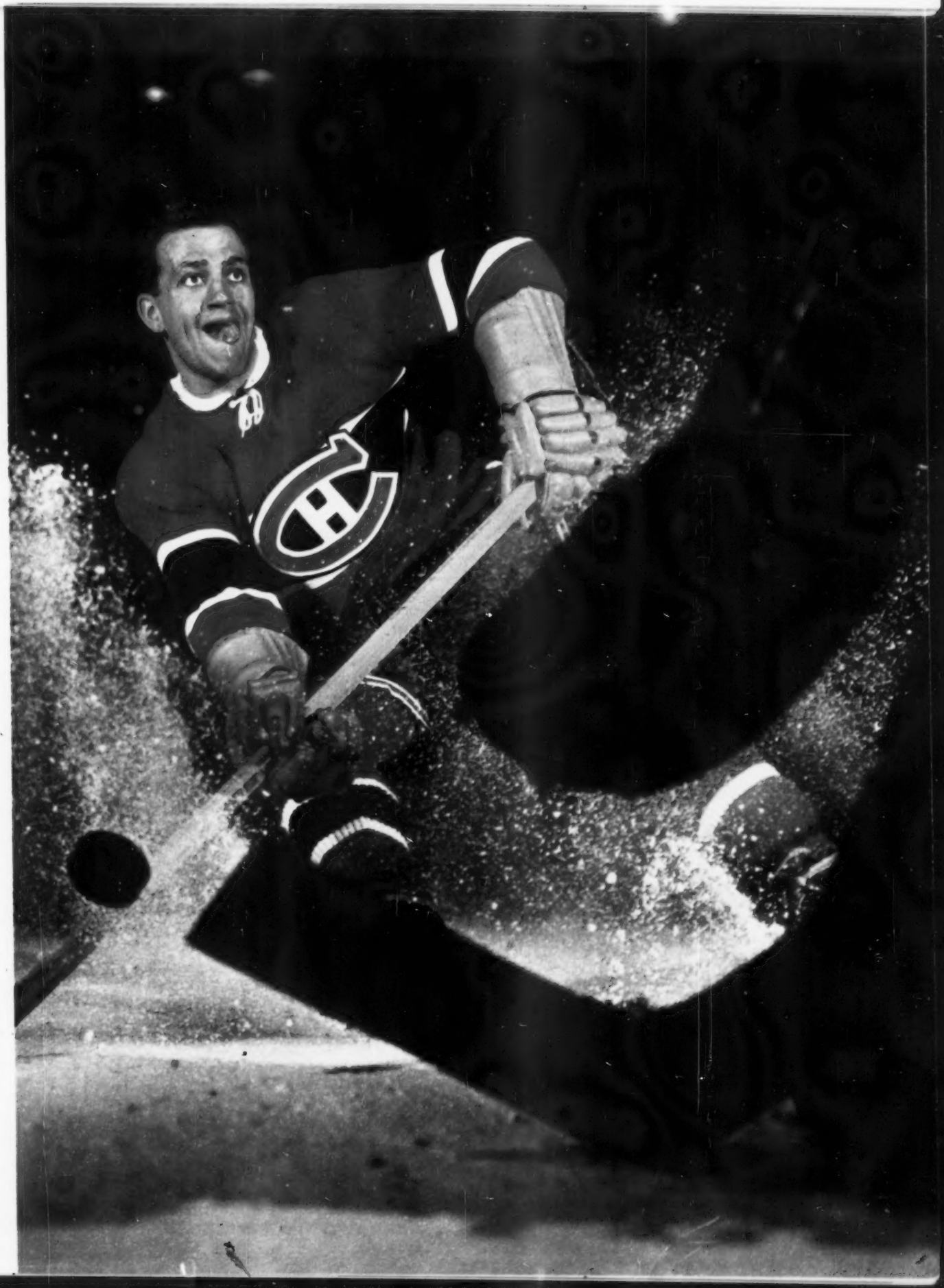
Boom Boom Geoffrion of Montreal Canadiens hockey team was photographed by Peskin with two electronic flash units, Rolleiflex, and Daylight Ektachrome.

Senator and Mrs. Kennedy were photographed by Peskin. *Life* magazine used shot on its cover.

on the *Daily Mirror* in 1955, first as a



on the *Daily Mirror* in 1935, first as a copy boy and then as a "hypo boy" in the photo lab, at $12 a week. Before that, he had struck up a working agreement with the late Izzy Kaplan, sports photographer on the *Mirror*. On every day of a ball game at Ebbets Field—in Hy's home town, Brooklyn—he helped Izzy lug his 45-pound Big Bertha into the press box and wrote caption material for his shots. Once in a while Izzy would leave Hy in charge of his Big Bertha, focused on one of the bases, and Hy would push the button on a play, but his knowledge of the operation of that camera, or any other, was nil. Izzy found Hy so helpful that he invited him to perform the same services at the football games that fall. Hy's recompense was subway fare and free admission to the games.

Peskin first began to think seriously about becoming a photographer during his six months in the *Mirror* lab. "When I developed the shots made by each photographer," he says, "I looked at each one carefully. I'd try to decide when a guy did something right and where he was right, and when he did something wrong I'd decide where he made his mistake and if I was ever a photographer how I would try not to make the same mistake."

Hy got his first chance as a news cameraman one day when a police flash came in on an East Side stabbing and every photographer was out on assignment. Manny Elkins, the picture editor, was desperate enough to send young Peskin rushing to the scene with a press camera. He had never taken a picture on his own before, and the sight of the woman's corpse sickened him so that he had to shut his eyes as he shot. Nevertheless, he got a usable picture, and not long afterward a job as full-time photographer for the *Mirror*. Hy served an apprenticeship on every kind of assignment from crime to cheesecake before he persuaded Elkins to let him concentrate on sports—with special attention to the Dodgers.

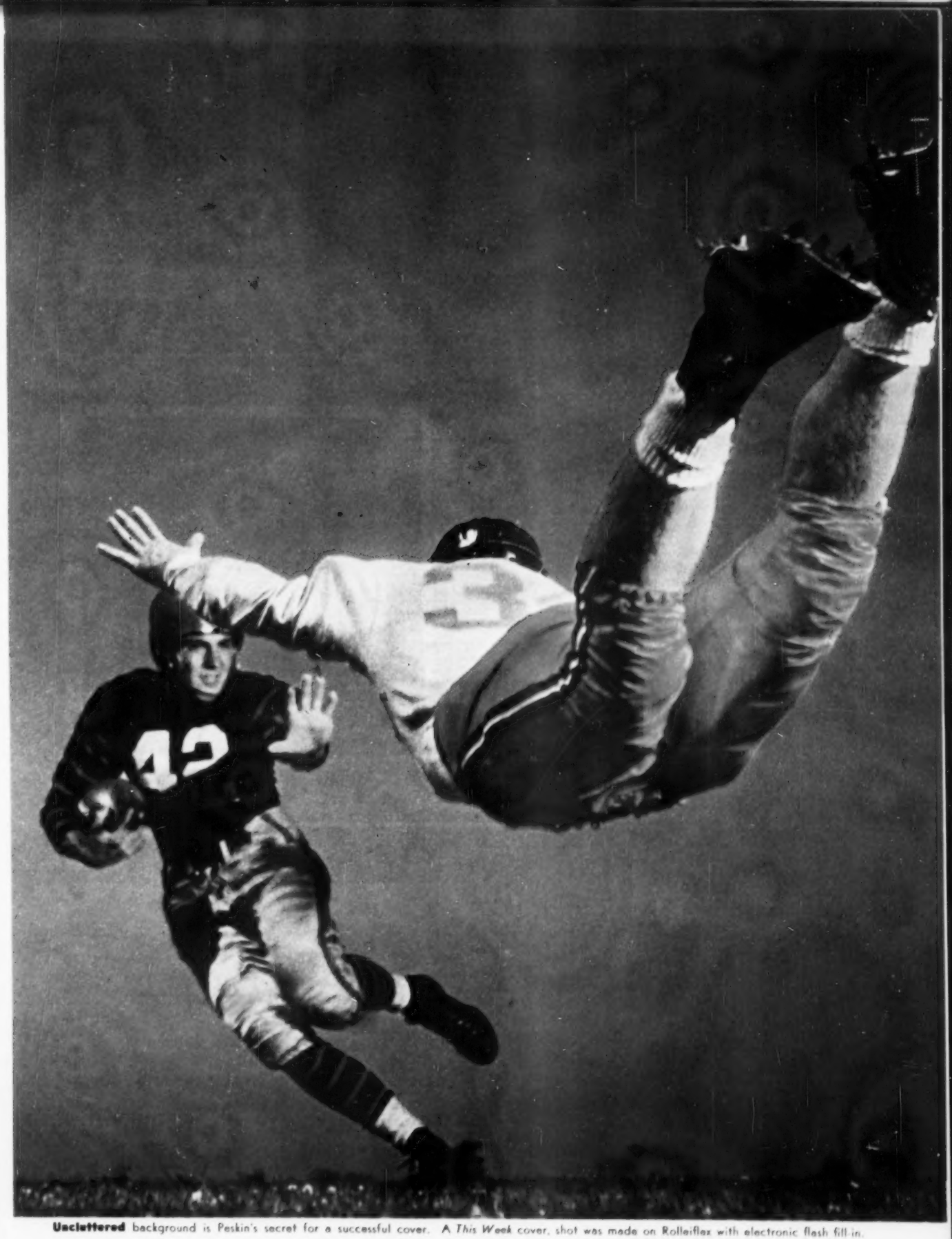
That was in 1938, and Hy is not at all modest about associating that date with the beginning of the new, or Peskin era of sports photography. One of his most notable innovations was to get spectacular shots of outfield catches and of great tries to bring down long drives against the fence—an area that the press-box photographers had completely avoided up to that time.

Although Peskin has scornful words about "accidental" type prize-winning picture, there is no trace in them of "sour grapes." During his nine years on the *Daily Mirror*, Hy won more national prizes for his sports shots than any other photographer in the country. But he won them the hard way, by thinking up new approaches and carrying them out

(*Continued on page* 126)

Big Bertha camera and 40-inch lens allowed Peskin to get "straight-on" feeling into this shot of sports-car driver Erwin Goldschmidt hitting bump at 100 miles per hour.

Second baseman Davey Williams of the New York Giants was photographed by Peskin during spring training in Phoenix, Ariz. Peskin used 4x5 Speed Graphic with 10-inch lens.



Uncluttered background is Peskin's secret for a successful cover. A *This Week* cover, shot was made on Rolleiflex with electronic flash fill-in.

COLOR FILMS

Confused about color films? This up-to-date survey, No. 2 in our Color Series, will straighten you out

Reversal films for color transparencies

If you want to make color transparencies, choose one of the reversal-type films listed in the chart on the following pages. Reversal film, which produces positive color transparencies for direct viewing or projecting, is available in 35 mm, Bantam rolls, 120 and 620 rolls, and in various sizes of sheet film. The 35-mm and Bantam film is returned from processing cut into individual pictures mounted in 2x2-in. cardboard mounts, as reproduced life-size at left, ready for insertion into a projector. For extra protection these may be remounted in metal-and-glass or glass mounts. Projectors are available which take transparencies made with 2¼x2¼ roll-film cameras. Roll-film transparencies usually are returned unmounted from the processing lab. However, you can easily mount them yourself in cardboard, metal, or glass mounts supplied for this purpose. Color transparencies larger than 2¼x2¼ require special, expensive projecting apparatus. With the exception of Kodachrome, all transparency films can be processed in your own darkroom with the help of special kits supplied by the manufacturer. The manufacturer (with certain films only) or color photo-finishing labs offer processing services. See the chart for details.

By Alfred C. Schwartz

Color negative films

If your primary aim is to secure color prints, choose one of the color-negative films listed in the following chart. These films produce color negatives in which the tonal values of the subject are reversed and colors are reproduced as their complements or opposites. (A typical color negative from 120 roll film is illustrated at far left.) Color processing labs or the manufacturer use these negatives to make low-cost color prints and enlargements on a special paper. (Such a print is reproduced at left.) Negative color films are available in Bantam rolls, a wide variety of roll-film sizes, and in sheets. They are considerably faster than most transparency-type films. In fact, color-negative material is the only type of color film which can be used successfully in simple cameras larger than 35-mm or 828. If you want color transparencies from color negatives you can make them yourself on Ektacolor Print film or order them from a processing lab. You also can make high-quality color prints yourself by the dye-transfer process, but this takes skill.

By Arthur Busch

Color prints from transparencies, too

Not only can you view and project your transparencies but you can also enjoy the convenience of color prints made from them. These prints can be ordered from color-processing labs or the manufacturer (with some films) in sizes ranging from 1¾x2 up to 11x14. These enlargements are made on a reversal-type material with an opaque white base and cost somewhat more than do equal-size color prints made from color-negative material. You also can make your own prints from transparencies with the aid of Ansco Printon and special kits of materials supplied by the manufacturer. Professional-quality prints can be made from transparencies with the dye-transfer and carbro processes. While these techniques are more difficult to handle than reversal-type processes, you can do them yourself—or you can give the assignment to a lab. One lab offers to make an intermediate color negative from 35-mm or 828 transparencies from which you can make paper prints just as if working from a color negative. Where quantity is important and the characteristics of a paper rather than an acetate base are needed this method can be useful.

By Bruce Downes

By NORMAN ROTHSCHILD

THE growth of color photography has brought with it an increase in the varieties of color film available. During the last few months in particular there have been significant, even revolutionary developments, with both Eastman Kodak and Ansco announcing new high-speed color emulsions for the amateur market. (See *New, Faster Ektachrome* in the May, 1955 issue of POPULAR PHOTOGRAPHY and *Presenting a New, Faster Color Film: Anscochrome*, elsewhere in this issue.) The large number of color films now available provides flexibility but often seems confusing to beginners in color photography. This article and the accompanying chart will clarify the situation and help you choose the color films which best suit your particular needs.

To begin with, all color films available on the general market today are either reversal films, producing color transparencies directly, or color-negative films, producing color negatives from which color prints (or positive transparencies) can be made. Color films also differ in speed or sensitivity to light, in size, and in the type of light source with which they can be used. Let's take up these points of difference in detail.

Reversal films

In materials of this type, the same film that is exposed in the camera has the final positive image on it. The method of processing required to produce a positive instead of a negative image is called reversal processing, hence the name, *reversal* films. Kodachrome, Ektachrome, (regular and high-speed) Ansco Color, and Anscochrome all are reversal-type films.

Kodachrome is available in 35-mm and 828 sizes only. Previously (and for the present) it was processed only by the manufacturer, but recently the processing method and materials were released to interested commercial photo-finishing labs, and later this year other services than Kodak's may be available.

At the present time, high-speed Ektachrome is available in 35-mm and 828 sizes only, regular Ektachrome in 120 and 620 roll-film size only. The manufacturer does *not* offer processing services for these films. You can send them to a lab or do it yourself with kits supplied by the manufacturer.

Ansco Color is available in 35-mm, 120, and 620 roll film, and sheets. You have the choice of processing by the manufacturer, a commercial lab, or in your own darkroom. Anscochrome is available in 35-mm and roll-film sizes, and is expected to be available in sheets soon. Choice of processing is the same as for Ansco Color.

Color negative films

In materials of this type, the film that is exposed in the camera is developed to a color negative, with the subject's colors reproduced as their complement or oppo-

Guide to popular still color films

Daylight Type Color Films (Reversal)

For use with: sunlight, blue-tinted flash bulbs, and electronic flash

Film	Exposure Index	Available Sizes	Processing
Ansco Color Daylight	10	35-mm 20-exposure cartridges; 28 ft bulk rolls to make 8 20-exposure rolls; 120, 620, and 828 rolls; sheet film 2¼x3¼ to 8x10 in.	By user, local finishing laboratory or film manufacturer*.
Anscochrome	32	Same but not 828 or sheet	Same as Ansco Color.
Kodachrome Daylight	10	35mm 20- & 36-exposure cartridges; Bantam 828 rolls; 2-exposure cartridges for stereo cameras.	By manufacturer or local finishing laboratory**.
Ektachrome Daylight	8	120 & 620 rolls; standard sheet film sizes up to 11x14 in.	By user or local finishing laboratory.
Ektachrome Daylight (Process E-2)	32	35-mm 20-exposure cartridges, Bantam 828 and 100-ft. 35-mm bulk rolls.	By user or local finishing laboratory.***

**Where local facilities are not convenient or available.*
***Manufacturer only at this writing. Local labs. may handle in future.*
****Process in E-2 Chemicals, NOT in chemicals for roll and sheet Ektachrome.*

Photoflood Type Color Films (Reversal)

Use with No. 1, 2, and 4 photo floods, R-2, RFL2, RSP2, R-40, R34, R-375W, and similar lamps.

Film	Exposure Index	Available Sizes	Processing
Ansco Color Tungsten	12	35 mm 20-exposure cartridges; 28 ft bulk rolls to make 8 20-exposure rolls; 120, 620, & 828 rolls.	By user, local finishing laboratory or film manufacturer*.
Kodachrome Type A	16	35-mm 20- & 36-exposure cartridges; Bantam 828 rolls; 20 exposure cartridges for stereo cameras.	By manufacturer or local finishing laboratory.**

**Where local facilities are not convenient or available.*
***Manufacturer only at this writing. Local labs may handle in future.*

Daylight Type Color Films (Negative)

Use with: sunlight, blue-tinted flashbulbs, and electronic flash.

Film	Exposure Index	Available Sizes	Processing
Ektacolor Daylight	25	828, 127, 120, 620, 116, & 616 rolls.	By user or local finisher. Yields dye-transfer color prints or color transparencies on Ektacolor Print Film. Manufacturer will also make Kodacolor prints from these if desired.
Kodacolor Daylight	25	Same as above.	By manufacturer, price of film includes developing but not printing charge. Yields Kodacolor prints made by manufacturer. Kodacolor negatives may also be printed by dye-transfer or on Ektacolor Print Film.

Photoflood Type Color Film (Negative)

Note: Same as at left. May also be exposed by clear flash. Color balance adjusted in printing.

Film	Exposure Index	Available Sizes	Processing
Ektacolor Type A	20	828, 127, 120, 620, 116, & 616 rolls.	By user or local finisher. Yields dye-transfer color prints, or color transparencies on Ektacolor Print Film. Manufacturer will also make Kodacolor Prints from these if desired.
Kodacolor Type A	20	Same as above.	By manufacturer; price of film includes developing but not printing charge. Negatives are used by manufacturer to make Kodacolor Prints. They may also be used to make dye-transfer color prints or color transparencies on Ektacolor Print Film.

Studio Tungsten Films (Reversal)

For use with 250- and 500-watt 3200 K, R-32, and projection and spotlight lamps at rated voltage.

Film	Exposure Index	Available Sizes	Processing
Ansco Color Tungsten	12	2¼x3¼ to 8x10 inch sheet film.	By user, local finishing laboratory or manufacturer.
Ektachrome Type B	10	120 & 620 rolls; standard sheet film sizes up to 11x14 in.	By user or local finishing laboratory.

Studio Tungsten Films (Negative)

For use with: 250 & 500-watt 3200 K, R-32, and projection and spot lamps at rated voltage.

Film	Exposure Index	Available Sizes	Processing
Ektacolor Type B	8	2¼x3¼ to 8x10 in. sheet films.	By user or local finishing laboratory. Ektacolor negatives yield dye-transfer color prints, or color transparencies on Ektacolor Print Film.

Photoflash Type Color Film (Reversal)

For use with: Clear flash bulbs No. 5, 25, 6, 26, 8, 0, 11, 40, 2, 3, 22, 50, 31, 2A, PF-2, PF-2M, PF-3, PF-4.

Film	Exposure Index	Available Sizes	Processing
Ektachrome Type F (Process E-2)	16	35-mm 20-exposure cartridges; Bantam 828 rolls and 100-ft bulk rolls.	By user or local finishing laboratory.*

*Process in E-2 chemicals, NOT in chemicals for roll and sheet Ektachrome.

For color movie films see end of article

site colors. The tonal values are also the opposite of those in the subject. The color negative then is used to make either a color print on paper or a color transparency, by printing on the appropriate material. Color-negative films include Ektacolor sheet film, and Kodacolor and Ektacolor roll film.

Ektacolor sheet film is intended for processing by the user or an independent photofinisher only. From Ektacolor negatives you can make or have made high quality dye-transfer prints or transparencies—the latter, on Ektacolor Print Film.

Kodacolor roll film includes the developing charge in its price, but *not* the price of making prints from the negatives. From Kodacolor negatives the manufacturer makes Kodacolor Prints and Enlargements in its own laboratory at nominal cost.

Ektacolor roll film is identical with Kodacolor roll film, except that the developing charge is not included in the price of the film. You can do it yourself, or you can send the film to a lab. Kodak also will make Kodacolor Prints and Enlargements from Ektacolor roll-film negatives if desired.

Color transparencies on Ektacolor Print Film or Dye Transfer prints can also be made from Ektacolor and Kodacolor roll-film negatives. Both films are available in 828, 127, 120, 620, 116, and 616 rolls.

Color films for simple cameras

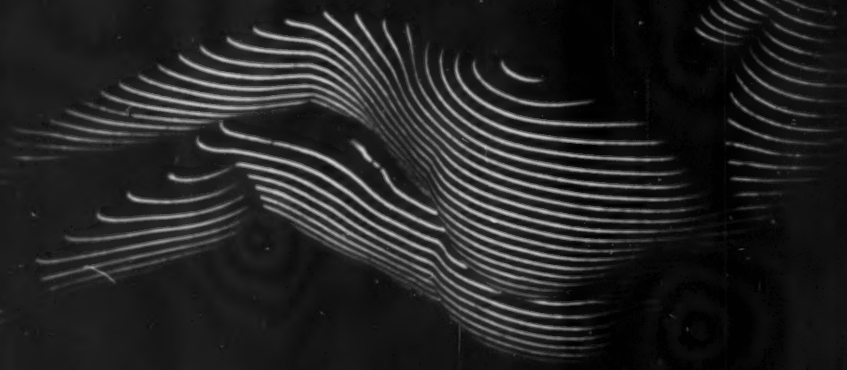
If yours is a camera with an *f*/6.3 or faster lens you can use any color film made in a size to fit it. However, if yours is a simple camera with a slow, inexpensive lens, then you must restrict yourself to one of the faster color films. Simple cameras accommodating 828 or 35-mm film may be used with the new high-speed Ektachrome or Anscochrome to produce color transparencies. If your simple camera uses roll film you will need to shoot with Kodacolor or Ektacolor, which are color-negative films. As mentioned above, Kodacolor and roll-film Ektachrome are identical except that the price of Ektacolor does not include processing. In either case, color prints or enlargements may be ordered from the processing lab at the time the film is sent in for developing, or they (*Continued on page 135*)

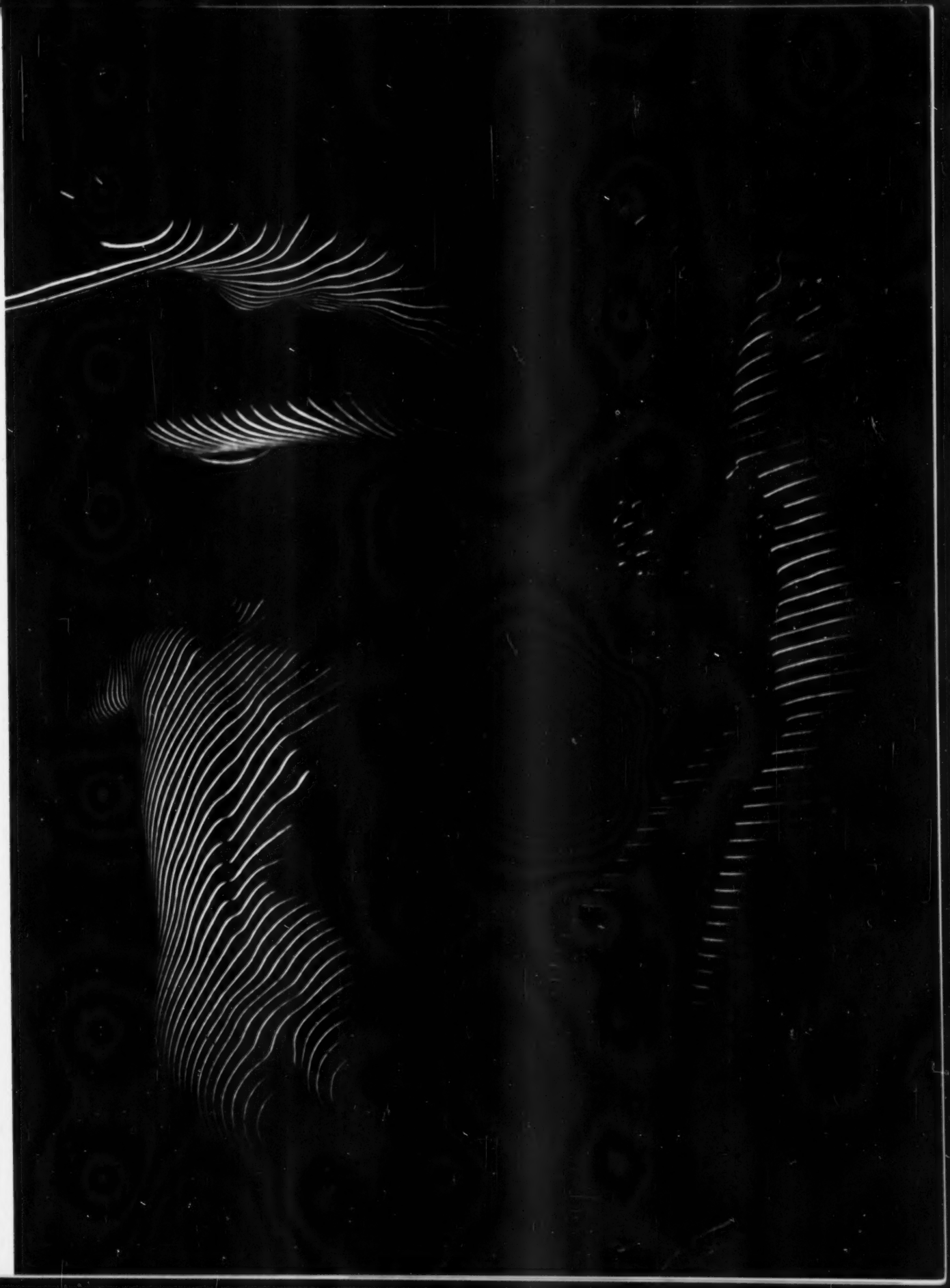
LIGHT is the blood stream of photography. It is the effect of light on photosensitive emulsions that makes photographs possible. Men and women with cameras are either light's slaves or its masters. Some—the devotees of available light, for example—take it as it is without manipulations of any kind. Others, like M. M. Kerper, of Dayton, Ohio, are never so happy as when they are forcing light into new molds, making it perform tricks on film. On these two pages Kerper has produced some fascinating effects by projecting stripes of light on the nude figure. We've seen similar effects done with sunlight streaming through Venetian blinds, but Kerper, by controlling the light, has kept everything but the stripes from registering on the film. The result may well be called "drawing with light."—

For complete details turn to page 106

Flashbulb in head of horizontally positioned enlarger was synchronized to camera shutter. Resulting flash projected stripes on model posed before black background. No other light used.

Striped light





1. Mouth, cheekline, high angle bad. Softlight and hairline good.
2. Low angle good for neck and chin, hair and mouth.
3. Good neckline. Low angle good. Mouth better here.
4. Sultry, or sober expression is good. Here mouth is good. Low angle probably best.
5. No help.
6. Left profile, low angle no good.

Two sittings are better than one

Before you make portraits, shoot your subject informally and study the contact prints

By RUSS HALFORD

GIVEN A SECOND CHANCE at anything, you can usually make an improvement. That's as true in photography as in any other line of work.

Take portraiture, for instance. Have you had the experience of making an appointment to photograph somebody, getting everything ready, making all the preparations, and then finding as you shoot that you don't know as much as you should about the face in front of the lens? If you have, you're not alone. The professional studio photographer doesn't often have such difficulties; his long experience and training, and his access to a whole arsenal of equipment help him overcome them.

But for the non-specialist—the ama-

7. Right profile; high angle much better. Hair looks good.

8. High angle no good, makes chin too pointed.

9. Best angle on face yet; Soft lighting necessary.

10. Left profile, low angle bad. Light too strong accentuates cheeks.

11. Everything bad here.

12. Front, low angle good. Soft light fine. Serious mouth is better. Hair good. Eyes too closed. Mouth should be almost pouty.

Portrait of a girl was made after study of the contact sheet on opposite page, shot candidly at a picnic. Accompanying it are the photographer's own notes on each frame.

teur—who likes to do the best he can when he is called on (or takes a notion) to shoot a portrait sitting, here is a simple and effective way to learn about a subject's strong and weak points, about suitable camera angles, and what to expect from facial features.

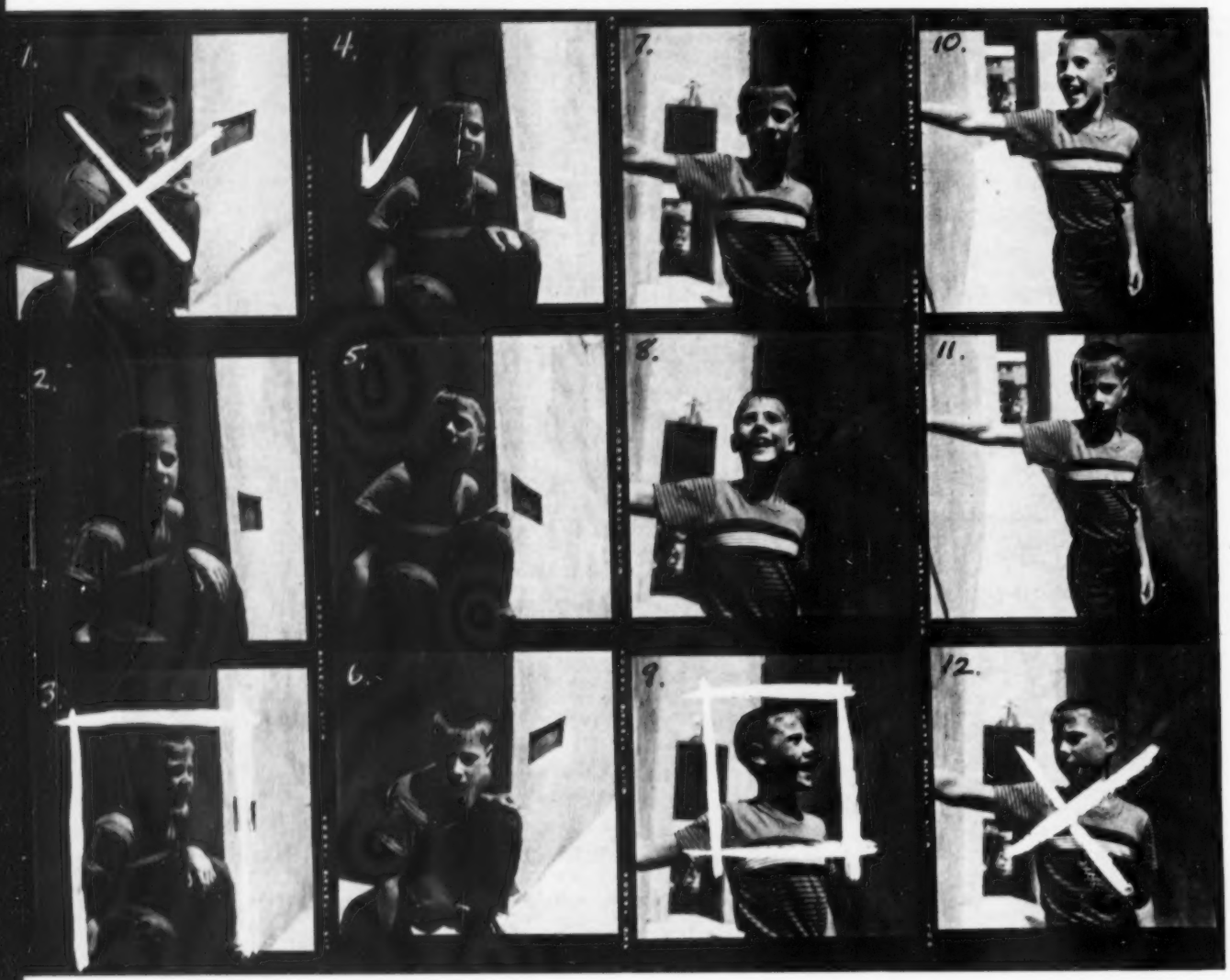
I call it "two-sitting portraiture." It means that before you schedule a portrait appointment, you manage to shoot at least a roll of film of the subject, either candidly or with his knowledge, using as many expressions, angles, distances, and approaches as you can. Process the film and make contact prints (or proof enlargements, if you prefer). Sit down with them for a careful appraisal. Remember at this point that you're not just trying to pick the best one. You're trying to learn from these preliminary pictures, to analyze them, to study the way light falls on the facial features, the way a high angle lengthens the jaw or a low angle stretches the nose—or whatever it happens to do on these particular proofs. Take notes about what you learn, and keep the note sheet attached to the prints for further reference. Mark up the contact sheet to emphasize the best and worst aspects. Make it as easy as you can for yourself in the sitting itself by advance study.

Then plan the shooting session itself; don't just let it happen. Decide whether strong sunlight would be good, or an overcast day, or an indoor setup of flood or spot. Keep the contact sheet at hand during the second shooting.

On these pages are two examples of the way I have used this technique to advantage. I made the preliminary shots of the girl at a picnic, where she was in a group of people; still I was able to shoot candidly and move around freely, getting the information I needed. The boy was photographed not candidly, but casually, with his knowledge and cooperation. In his case, both the first and second "sittings" were done outdoors; portraits of the girl were made inside.

Don't think of two-sitting portraiture as "wasting" a roll of film; you really save in the long run, and best of all, you make better portraits.—▶

continued



1. High angle no good, points chin too much. Light too contrasty for young face, make look too old.

2. Slightly low, head on angle good; strengthens chin. Eyes are deep, need soft light. Body good.

3. Low profile ... good. Has 'open mouth' habit. Nice shaped head.

4. Low angle good. Smile nice.

5. Low angle good again Face interesting when serious.

6. High angle no good. Nice boyish hair line. This light makes him look too old.

7. Head on, low, is good angle for head. Watch open mouth. Needs soft light.

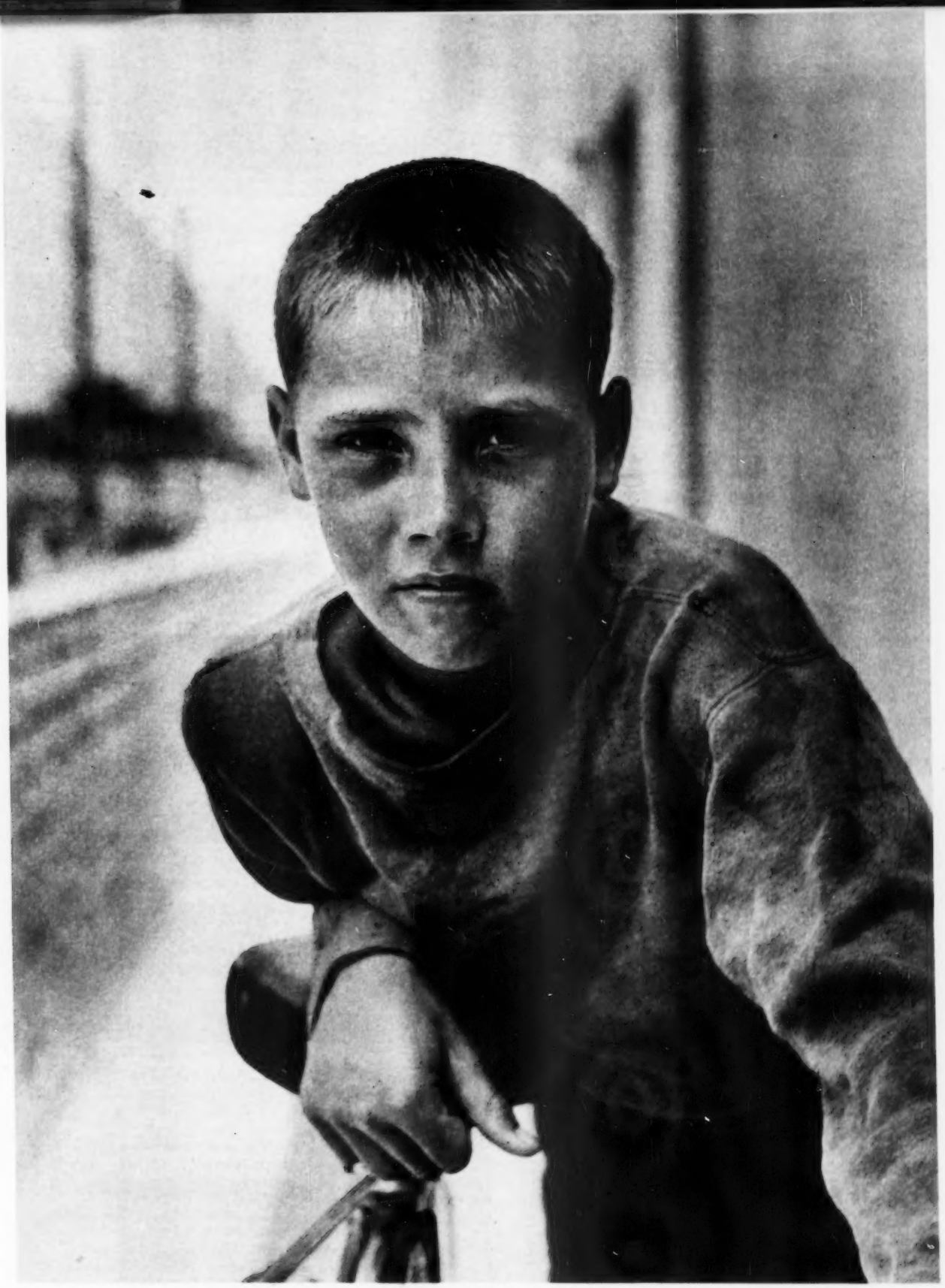
8. Can get too low on smile. Had good build. Smile good.

9. Right profile low is O.K. Expressive face. Watch squint eyes.

10. Left profile low not too good.

11. Head on level angle is fine. Expression good.

12. Left low serious is no good.



Fine, strong outdoor portrait of a boy was made by Halford after he had analyzed a roll of more-informal shots he had taken earlier. Note how he took advantage of boy's best features, shape of face, serious expression, and angle of view, as suggested by his own accompanying notes.

Catch gulls on the

You can get striking pictures of birds against the sky if you have patience

By DAVID M. STANLEY, FPSA

IF YOU'RE looking for a chance to have a lot of fun with your camera, you'll find it if you try taking pictures of gulls. In addition to having an unusually good time, you'll learn something about the ways of birds, about nature, camera handling, lighting, composition, and—to a considerable degree—patience. Even though patience is supposed to be its own reward, there will be others in the acquisition of fine pictures to display, to use in photographic contests—maybe to win prizes. Thousands of gull pictures have been made in the past and undoubtedly thousands more will be made in the future; generally speaking, birds are not difficult to photograph, but knowing in advance some of the tricks, as well as the birds' habits, will give you better results. In particular, you can begin to think about photographing birds *while they're flying*— some- *(Continued on page 130)*

wing

and a quick trigger-finger

The author in action with his Speed Graphic camera.

How to make

Here's a practical, information-packed survey of every step from

1. Density

This negative is too thin.

This one has normal density.

This one is too dense.

2. Contrast

This negative has low contrast.

This one has normal contrast.

This one has high contrast.

perfect negatives

pre-exposure planning to final negative.

The first of three parts

By JOSEPH FOLDES

THE EASY WAY to make a good print is to start with a good negative, yet most of us tend to forget the importance of negatives because we think and talk in terms of pictures most of the time. True, pictures are the final result of our photographic efforts: we show, discuss, exhibit, and sometimes sell them. But we must have good negatives to make good pictures.

You can greatly improve the quality of your photographs if you understand all the factors which contribute to negative quality and apply that knowledge to every negative you make. Let's begin by taking a quick over-all look at the four key factors involved, before taking them up one by one in detail. These four factors are *density, contrast, grain size,* and *sharpness.* They are illustrated in the accompanying photographs on these two pages.

1 Density. The developed negative image consists of silver particles dispersed in a gelatin emulsion. Too little silver results in a thin negative, too much in a dense one. The problem of density control is to achieve just the right amount of density to suit your picture-making requirements.

2 Contrast. Negative contrast means the *differences* in density between various areas of the negative. If the differences are little the negative has low contrast—it's "flat." A contrasty negative, on the other hand, has wide variations in density. Like over-all density, contrast also must be carefully controlled.

3 Grain Size. If the silver particles of the negative image are small they won't be visible even if an extreme enlargement is produced. If they are large, the resulting print will have a grainy appearance.

4 Sharpness. Another important quality of a good negative is image sharpness. An unsharp image may be caused by poor lens, faulty focusing, or motion in subject or camera.

On the following six pages you'll find detailed information on *density* and how to control it. The problems of *contrast, grain size,* and *sharpness* will be covered in later issues.—

3. Grain size

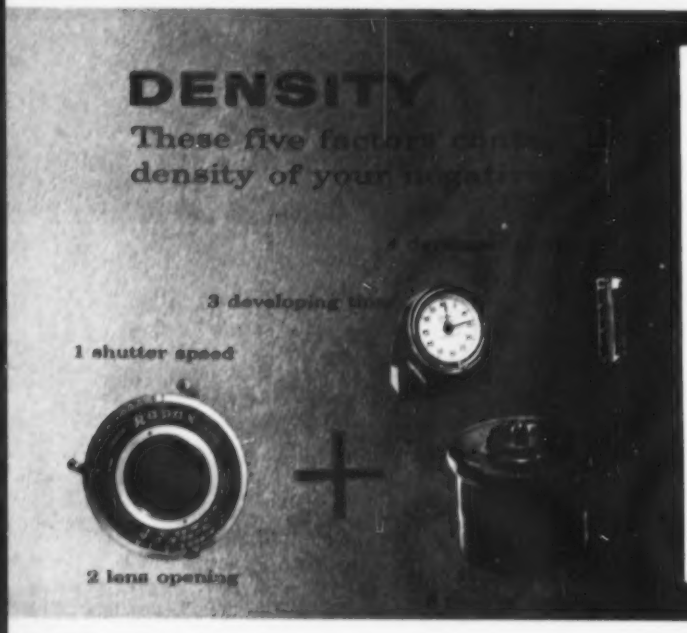
Print from grainy negative.

Print from fine-grain negative.

4. Sharpness

Print from blurred negative.

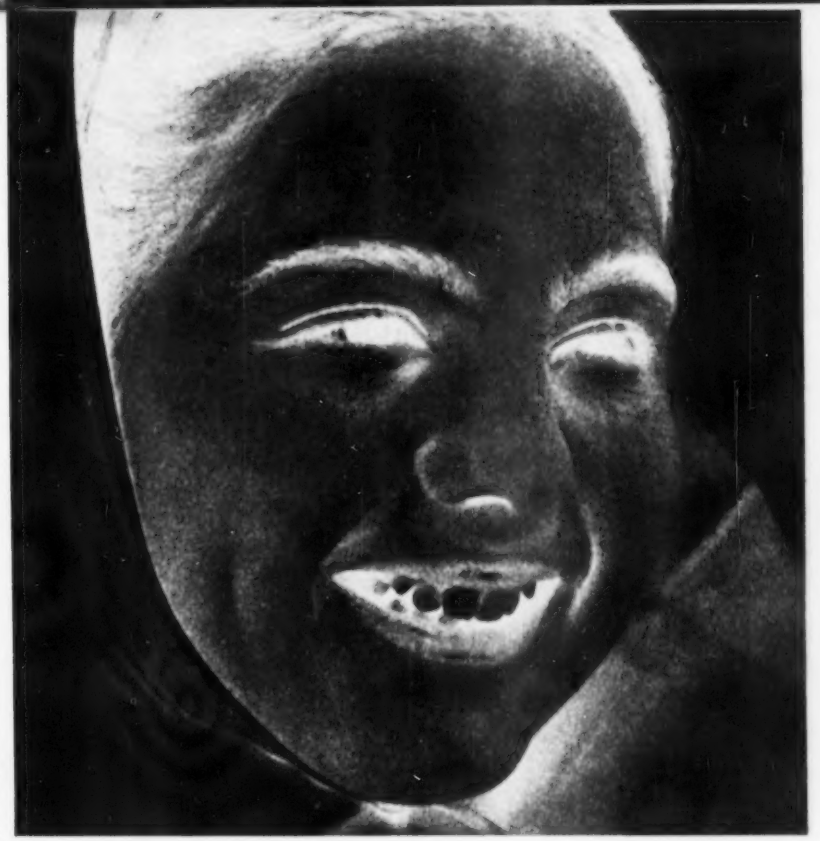
Print from sharp negative.



Negative density can be controlled at two points: during *exposure*, and during *development*, as shown graphically in the chart at left. Exposure, in turn, is controlled by shutter speed and lens opening. A fast shutter or small lens opening decreases exposure and therefore gives less density; a slow shutter speed or large lens opening does the reverse. During development, density is controlled by the chemical make-up of the developer (some are vigorous and some are slow-working), the temperature of the solution, and the duration of the immersion time. Increasing either temperature or immersion time increases density. Below and on next page are three types of negatives for comparison purposes.

THIN

At left is a thin negative—one with relatively little over-all density. Above is a cross section of that negative. Black area represents developed silver grains, showing how density varies from very thin in shadow areas to somewhat thicker in highlight areas. Compare with cross sections of negatives on opposite page.

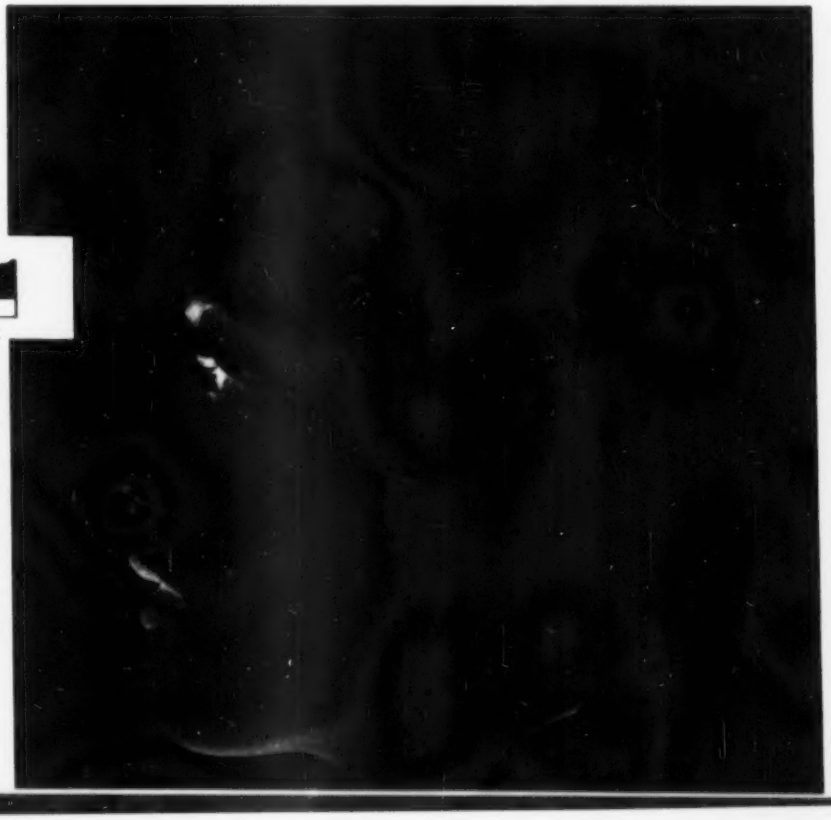


NORMAL

A normal negative with accompanying cross section is shown at right. Actually, "normal" will vary considerably according to personal tastes and working methods. Usually, 35-mm negatives will produce superior results if they are slightly on the thin side; roll-film negatives are preferred somewhat "meatier" (denser).

DENSE

A dense negative, shown at right, has a thick layer of silver, as indicated in the cross section above. A dense negative requires longer printing time and usually produces images that are less sharp than does a thin negative. However, if the negative is too thin it will lack adequate shadow detail. The key problem of photography is to achieve a happy medium between the two extremes of negative density.



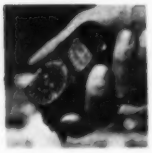
DENSITY CONTROL BY EXPOSURE: MOST ACCURATE METHOD

Portraits in shade

Reflected light meter, demonstrated here, measures light reflected by subject. Set film speed (ASA or Weston, depending on meter), then turn meter toward subject's face and take reading from about six inches, as shown below. Although girl is in shade, background is sunlit, which would influence reading if meter were not held close to face. Result of proper reading is shown below. However, be careful not to hold the meter so that it takes a reading of its own cast shadow, as demonstrated at right.

When background is important

In the example above, exposure was based on shaded face and the background was ignored. If background is important, however, you should take an over-all reading. Hold meter close to camera and point toward subject, as shown below. Meter now is influenced by extensive bright areas such as sky and sunlit buildings. Result, below, has correctly exposed highlights and rather dark shadows. If you prefer somewhat softer shadows, point meter down at 45-degree angle to avoid the sky, as shown at right.



IS TO USE A LIGHT METER

Exposing for distant scenes

How do you determine exposure for distant scenes and objects when it's impossible to make a close-up reading? A substitute reading of any nearby object having about the same brightness and receiving the same illumination provides the solution. For example, to photograph the New York skyline from the top of the RCA building, below left, meter was turned toward brick surface of roof, below, for exposure reading. However, the indicated exposure was reduced slightly to prevent overexposure of the bright sky area.

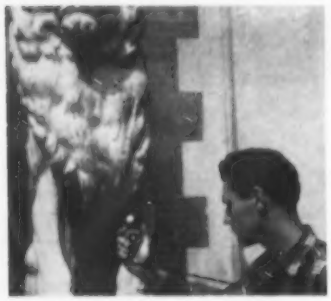
Variations in subject brightness

Sometimes different areas of the subject will vary greatly in brightness: some parts will be light, others dark. An example is the portrait shown below. First take a close-up reading of the brightest area only, below left, then take a second reading from the darkest area, below. Make your final exposure a compromise about half way between these two extremes. Of course you can adjust this final exposure in favor of highlights or shadows depending on the effect you want and where the most important details are.

DENSITY CONTROL: HERE ARE MORE WAYS TO USE A METER

Over-all reading of large room
For over-all views of large interiors take a reading with meter held near camera position, as shown above left. However, beware of direct light from any lamps or windows reaching the meter cell.

Small objects
If subject is too small to read, substitute your own palm as shown.



Incident light meter
Measures light falling on subject, should be held near subject position.

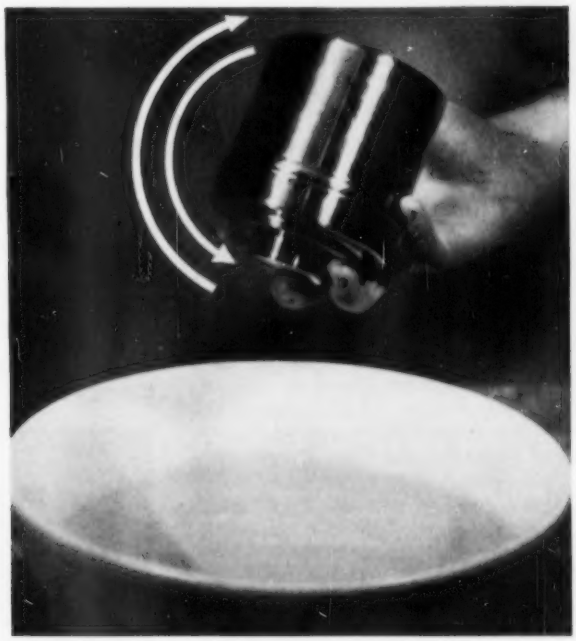
Special methods with incident-light meters

For unapproachable subjects hold meter so it receives illumination like the subject's.

For close-up pictures hold incident light meter as near to the subject as possible.

Subject brightness doesn't affect incident-light meters. Therefore *increase* exposure about 50 percent for dark subjects like chest below, *decrease* 50 percent for light.

DENSITY CONTROL: HOW TO STANDARDIZE YOUR PROCESSING ROUTINE



Don't forget to agitate

Use one film, one developer, until you understand its characteristics thoroughly. Follow time-temperature recommendations carefully. Don't overlook importance of standardized *agitation*. Proper method for many types of daylight tanks is shown top left. Turn protruding knob of reel *both ways*, not in one direction only. Tanks without agitating knob should be lifted and turned upside down, above. With either type agitate five seconds every minute.

Control temperature carefully

Time is relatively easy to regulate but the temperature sometimes is a problem. Pour the developer into a metal graduate beforehand and check the temperature. If warming or cooling is needed, place the graduate in hot or cold water and stir. A water jacket helps maintain uniform temperature during processing. Place tank in container with water up to level of developer in tank. Use one thermometer in tank, second to check bath. Hot water and ice cubes provide control.

The Kodak BULLETIN

Seasonal Signs &

—and an ingenious way of keeping focal harmony in three dimensions . . . how the Kodak Chevron Camera behaves around Ultima Thule . . . the right filters for Type F (for flash) Ektachrome Film . . . a camera that shoots 3000 pictures a second to make better puffed cereals and diesel engines . . . and prints you can wash with soap

Seasonal stirrings

This is about the time of year when bookish people stop quoting Chaucer's remarks about Aprille showers, and begin singing "Sumer is icumen in." Now the young photographer's fancy lightly turns to thoughts of white sailboats against a rich red-filtered sky (*Kodak Wratten A Filter*, $1.75 in Series IV, $1.95 in Series V, $2.25 in Series VI; or a red *Kodak Pictorial Filter* for even less). You dab a drop of *Kodak Lens Cleaner* (1-oz. bottle, 40 cents) on the gleaming

f/3.5 Ektar eye of your *Kodak Signet 35 Camera* (now the most sensational bargain in the miniature-camera field; see right). You hesitate between a supply of fine-grain *Kodak Plus-X Film* (36-exposure magazine, $1.10) and high-speed, full-color *Kodak Ektachrome Film E135* (20-exposure magazine, $1.85), and finally wisely fill your pockets with both. With an eye to blossom close-ups, you slip a *Kodak Portra Lens 3+* (Series V, $2.95) into the appropriate *Kodak Adapter Ring* (Series V, $1.40). Now, well equipped, you are ready to sally forth and conquer the world. At this season, it is worth conquering, wherever you happen to be.

F is for Flash

Just a reminder that high-speed Kodak Ektachrome Film, Type F, 35mm and 828, is balanced for *flash* bulbs, not floods. You need no filter with flash bulbs No. 2, 5, 8, 22, and 25; with *photoflood* bulbs, use an 82A; and for shots by daylight, an 85C. The flash guide number is 120 when you use a No. 5 or 25 bulb in a 4- or 5-inch polished reflector at 1/25 second. The photoflood index is 16 with the 82A. Process your own films, and you can be viewing the dry transparencies a couple of hours after the last shutter click.

Ultima Camera

Here is William W. Morris, photography director of *Popular Science* Magazine, leaning out of a Sikorsky helicopter and photographing the great Moltke Glacier near Thule, Greenland, with a Kodak Chevron Camera. The water below him would freeze a man to death in three and a half minutes.

Thule is where the U. S. has one of the most frostbitten of all its strategic air bases. To the ancients, "Ultima Thule" meant the northernmost part of the habitable world. Many a G. I. feels Thule, Greenland, is farther north than that. But Mr. Morris came back from roaming the bleak, wind-chewed ice fields still north of Thule with a warm spot in his heart for the Kodak Chevron Camera. It turned in a perfect performance under the toughest conditions.

For a long time, we have been talking about the rugged Chevron, the winter-and-summer smoothness of its ball-bearing lens mount, the accuracy of its rangefinder, the zip of its 1/800-second shutter, the superior sharpness and color correction of its Kodak Ektar *f*/3.5 Lens. We've called it a "man's camera"—for man-size jobs from tropics to pole. It's all of that, and a terrific value for $198.50. As Mr. Morris, back home with a magnificent portfolio of black-and-white and color shots, can testify.

Focal harmony

"But why," said Dr. Watson, "did they use individually focusing lenses, instead of moving the whole camera front, or the film plane?"

"Elementary," replied Sherlock Holmes, placing his Kodak Stereo Camera on the table. "Just suppose, instead of doing it this way, we put our lenses on a long camera front and move the whole thing by rack-and-pinion, or cams, or some such linkage. It's quite obvious that any slack or play, or wear,

may let one end or one corner of the camera front run out more. That means one image will be larger, or wedged, or focus a slightly different zone. These are short lenses—a little variation goes a long way.

"Same thing for moving the film plane," added Holmes, puffing grimly at his pipe. "The basic problem is to keep two lenses perfectly co-ordinated to one film plane, even though they're 70 millimeters apart. Observe, now, how it's done on the Kodak Stereo. We mount the two lenses solidly on a solid camera body, and focus by *rotating them in unison on precision threads*. Turn one lens, and the other turns exactly the same number of degrees on a thread of exactly the same pitch. Hence, both lenses extend or retract the same distance, in exquisite harmony. No way to get out of step. And feel how smooth it is."

"Marvelous!" exclaimed Watson.

"Good sense," said Holmes.

(Neither the analytical acumen nor the sleuthing skill of a Sherlock Holmes

FOR YOUR PROJECTOR! **Anscochrome** (Continued from page 47)

Amazing Values

is required for anybody to find his way to a Kodak dealer's, where he can [a] readily demonstrate to himself the sound logic and operational felicity of the Kodak Stereo Camera, and [b] become the happy owner of the excellent instrument for only $84.50. It's the shrewd way to give a new dimension to your photography.)

Household hint

Prints which are displayed without glass covering (for example, exhibition prints, or photomurals in your living room or game room) may require cleaning now and then. Give them a coat of Kodak Print Lacquer, and you can wash the surface with mild soap and water. It moisture-proofs without affecting the surface sheen. An 8-ounce can, 78 cents.

3000/sec.

We make a camera that takes as many as 3000 pictures a second with one push of the thumb. Good sharp ones, too. It's the Kodak High Speed Camera and it takes 16mm movies so fast that when you project them at normal speed, one second of action stretches out to over three minutes on the screen.

By turning a blur of speed into a slow crawl, this camera solves design and en-

gineering problems in the most unexpected places. It has been used to help improve a beet harvester, make the spark hotter in a cigarette lighter, find trouble in moulds for glass ovenware, make a better gun for puffing cereal, improve the performance of a diesel locomotive engine, design better circuit breakers, and so on and on.

We find high-speed movies handy ourselves. They let us see exactly what happens when a shutter opens and shuts, give us a check on the action of the film advance mechanism in a movie camera, help us make better products in other ways. In designing this super movie camera, we learned a lot about movie camera design that shows up in our more conventional cameras, from the $37.50 Brownie Movie Camera to the $990 Kodak Cine-Special II. But more about them some other time.

(Incidentally, if you think you might be able to use a Kodak High Speed Camera in your work, send us a note on your company letterhead and we'll send you a booklet that tells all. Write to our Graphic Reproduction Division.)

Signet 35 Camera Now $75

We depart from our usual calm Kodak Bulletin manner to bring you a sensational item of miniature-camera news:

The Kodak Signet 35 Camera now lists at $75.

This is a pretty momentous event. Remember, we are not talking about some ordinary garden-variety camera. The Signet 35 is one of the great miniature-camera designs. It is the *only* miniature camera on which you can get a Kodak Ektar *f*/3.5 Lens combined with a ball-bearing lens mount and V-bearing coupled rangefinder—three elements which add up to the very peak of optical performance. It is a camera built to give you the crispest, clearest, sharpest miniature negatives and color transparencies you've ever seen. At $75, it is a fantastic value.

Last year, we filled up a page of small type summarizing the good things about the Signet. To point up just what an extraordinary value this camera is, let's brief some of these points again:

- The Signet 35 is an integrated optical unit—from the back of the precision die-cast body to the front surface of the Ektar *f*/3.5 Lens . . . compact, handsome, efficient . . . all business, no useless widgets . . . focuses to 2 feet without attachments . . . stops all the way down to *f*/22 for extra depth . . . has a lens unsurpassed by any *f*/3.5 in the miniature field at any price . . . all glass-air surfaces of the lens are *Lumenized* for utmost color purity, clean tonal separation, and maximum light transmission . . . the rangefinder is coupled through the full focusing range . . . is combined with the viewfinder, giving you a large easy-to-use *triangular* focusing area in the full viewfinder field . . . has spring-loaded V-bearings which eliminate *all* looseness, slack, and play . . .
- The Signet's trouble-free Kodak Synchro 300 Shutter has an unusually rapid opening-closing rate, for extremely high light-transmitting efficiency . . . range 1/25 second to 1/300 . . . reliable Class M synch at *all* speeds . . . heavy-duty, precise construction . . . lens and shutter are on a 50-ball ball-bearing mount, lifetime lubricated, velvet smooth in summer and winter . . . ball-bearing mount keeps lens and film in perfect relationship, with no looseness and no binding . . .
- The Signet's body is tough, rigid, die-cast aluminum alloy, with deep internal bracing . . . weight of whole camera, only about 18 ounces . . . size, 4½ x 3⅛ x 2½ inches, just right for a firm two-hand grip . . . film winding is jam-proof and smooth; film glides along at a flick of the thumb . . . winding and rewind knobs are big, deep-milled, easy to handle even with gloves on . . . shutter release, cocking lever, and focusing lever are all at your finger tips . . . all operating scales are visible at a glance from above . . . film counter reads *down* from 36 to 0, shows how much film you still have . . . quick-action exposure computer on back of camera . . . "red dot" system for quick exposure settings under "average" outdoor conditions . . . automatic double-exposure prevention . . . "repeat" exposures on the same frame when you choose . . . camera back removes completely for easy cleaning . . . mirror-smooth chrome pressure plate, no scratching of film . . . exterior metal surfaces handsomely satined . . . covering is tough Kodadur—scuff resistant, moisture resistant, fungus resistant . . .
- And the $75 includes Federal Tax.

All in all, it's quite a camera—just as capable as it is handsome (see back cover, this magazine).

Prices include Federal Tax and are subject to change without notice.

Kodak
TRADE-MARK

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Makes your projector automatic . . . simply slip into place, using the supplied adapter, and operate lever to change slides. Show in sequence or pick the title you want to see. Each slide at your fingertips!

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The "heart" of the Airequipt system . . . exclusive all-metal magazine permanently holds 36 slides, in any order. Hands never touch a slide! Complete with index card, each $2.25

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PC-6 for 6 magazines and changer $6.98

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2 X 2 SLIDE SYSTEM

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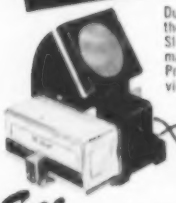
Brilliant, evenly-illuminated viewer for 2x2 slides. Handsome, streamlined molded Bakelite case, with large, optically ground and polished lens. Simply plug in, and see enlarged views more colorful than ever! With on-off switch.

NEW PRICE $10.95

AUTO-VIEW

Dual-purpose viewer with the Airequipt Automatic Slide Changer and one magazine for 36 slides! Provides the ultimate in viewing luxury.



NEW PRICE $24.50

See the complete Airequipt System for showing, indexing and storing 35mm slides. Includes Automatic Slide Changer, Slide Magazines, Table Viewers, Slide Glass and Carrying Cases for Magazines . . . at your Dealer!

Your Dealer will gladly demonstrate! Illustrated catalog free on request.

AIREQUIPT MANUFACTURING CO., Inc. • New Rochelle, N. Y.

Anscochrome (Continued from page 47)

unpleasant over-saturation of green which was remedied in later shooting by the use of a CC 10M (color-compensating) magenta—green absorbing—filter. With the CC 10M our transparencies closely approximated the results obtained with ASA 32 and 64 exposure and processing. The ⅓-of-a-stop factor of this magenta filter was provided by resetting our ASA-calibrated Norwood Director at ASA 100, but this is probably not necessary, as we shall point out later.

A word about speed rating: The American Standards Association has never published any film-speed ratings for color film. All ASA film-speed indexes refer to daylight use of black-and-white negative emulsions only. The reference in this and other articles to "ASA so-and-so" is therefore technically a misnomer. Photographers do, however, use exposure meters calibrated in the ASA system for color photography as well as for other applications not covered by the ASA. Reference, for instance, to "ASA 32" means simply numerical exposure index 32 on ASA-calibrated meters.

Grain: By releasing their new high-speed color emulsions first in the 35-mm format, Ansco and Kodak have compelled comparison with 35-mm Kodachrome. This comparison has largely been confined to the grain problem, neither of the newcomers yielding anything approaching the grainless etched-out image quality of Kodachrome. Our tests indicate that the grain structure of Anscochrome lies somewhere between that of E-2 Ektachrome and Kodachrome. The graininess does increase noticeably as you go from ASA 32 to ASA 64 to ASA 128, but even at its worst it is still quite acceptable. The picture of the racing trotter on page 46 is an example of the maximum graininess we obtained with Anscochrome.

Resolution: The resolution of Anscochrome is very high. Comparisons made with a high-power magnifying glass show Anscochrome to be right on a par with E-2 Ektachrome, but not quite equal to Kodachrome.

Color quality: No two color films see exactly alike, even when the same camera, lens, and shutter speed are used to standardize test conditions. When Kodak decided to replace professional Kodachrome with Ektachrome some years ago there was loud and almost unanimous wailing from the studios. The Ektachrome whites looked slightly yellowish when compared to the "correct" whites of Kodachrome—which were actually slightly bluish. About a year after the wailing died down, Eastman sent a number of emissaries into the field with samples of another color film and asked for opinions. The verdict was negative. The film was too cold, too bluish, just didn't have what it needed. It was, of course, old Kodachrome which had been carefully set aside to prove the point that color balance is largely a matter of what you are used to.

In our opinion, the color balance of all the films we've been discussing is acceptable; we lean slightly toward Anscochrome, which tends to be softer and somewhat more "realistic." Both Kodachrome and Ektachrome seem to increase the color contrast of a scene and make a "pretty" picture while Anscochrome interprets nature more accurately. Reds and yellows which jump out at you on the Eastman films are better behaved on Anscochrome. E-2 Ektachrome has a definite tendency toward warmth and often covers all colors with a veil of yellow. Anscochrome's color-shifting tendency is toward the green, and scenes containing a great deal of green grass or other foliage are prone to transfer this green to flesh tones and other neutral subject matter. Most people are apparently more willing to accept a yellow shift than a green one. From a purely scientific point of view we're personally convinced that when Anscochrome sees green, the green really is there. Trouble is we're conditioned not to see it, and when it turns up in color photographs we reject it as being "un-real."

This green shift is most pronounced with ASA 128 exposure and processing. The use of the CC 10M filter seems to eliminate this defect except in the case of the greenest greens. Although we ran out of time in preparing this article for publication last February and were unable to try it, we suspect that the use of a CC 20M magenta filter, which has twice the green absorbing power and the same filter factor as the CC 10M, may prove desirable in certain situations where green abounds . . . golf, anyone?

Exposure latitude: The exposure latitude we experienced with Anscochrome was definitely on the superior side. As with other color films, this is inversely proportional to subject-color and lighting contrast. The higher the contrast, the lower the latitude. As the higher speed indexes of 64 and 128, this latitude is less than it is at 32, but not very much less. One roll we shot on the native Gombey dancers in Bermuda for processing at 128 gave acceptable (although not top quality) transparencies from 64 to approximately 500! This again follows the pattern of other color films which generally exhibit more latitude toward under- than overexposure. The latitude of Anscochrome, like that of other color film, should not be exploited merely as a means of obtaining higher shutter speeds or smaller *f*-stops, or for using sloppy exposure techniques, because the color quality will vary. However, as an esthetic device for obtaining lighter, airier colors on the one hand, and darker, more somber hues on the other—without noticeable color shift—it is a valuable tool in the hands of the serious color photographer. One thing this latitude permits is ignoring the ⅓-of-a-stop filter factor for the CC 10M color-compensating filter. Exposures made at ASA 128 (actually, the closest engraved index on the meter we used, the Norwood Director, is 125) with and without the ⅓-stop extra filter-factor exposure proved next to indistinguishable.

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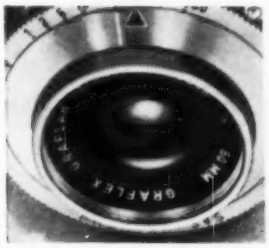

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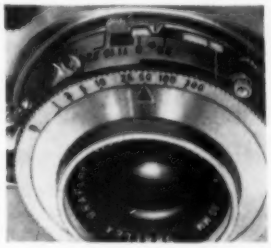

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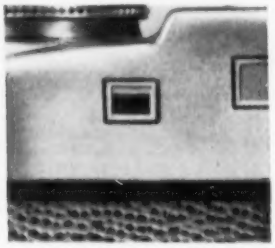

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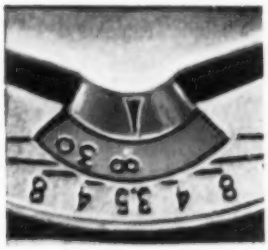

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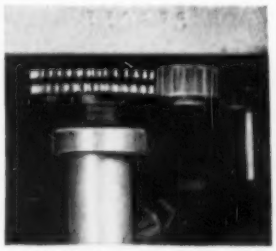

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For actual Hexanon Resolution Chart test results, as well as a catalog of the Konica line, write:

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high resolution, and excellent latitude characteristics. In issues to follow we hope to keep you informed on further tests we are now making on this and other color films. To date, all our Anscochrome processing has been done by Ansco in Binghamton. One of the things we are most anxious to determine is how well the popular independent labs will do the job, especially at advanced film-speed ratings.

Anscochrome is processed in standard Ansco Color processing kits, and interestingly enough, the time in the first developer is actually five minutes less for Anscochrome than for Ansco Color (which, incidentally, will no longer be available). This, of course, refers to standard processing for the maker's ASA-32 rating. The higher speed ratings are achieved in the following manner:

	First Developer	Color Developer
ASA 32	16 min	16 min
ASA 64	20 min	16 min
ASA 128	28 min	24 min

The rest of the processing procedure is the same as with Ansco Color film.

At the time this article was prepared, Anscochrome Daylight type was available only in 20-exposure 35-mm cartridges. The latest word is that by early May it should be appearing on your dealer's shelves in the 828, 120, and 620 roll-film sizes, and the 35-mm emulsion in a special "Easy Loader" bulk package to make eight hand loads in daylight of 20 exposures each, at a considerable saving in the cost per cartridge. Standard sheet-film sizes will definitely appear at a later date, as will a tungsten-type film available in two different emulsions: a Type F in 35-mm and roll-film sizes, balanced for use with clear flashbulbs; and a Type B in sheet-film sizes, balanced for use with professional studio floods.

Bulk loader comes ready-packed with enough 35-mm Anscochrome to load eight 20-exposure cartridges—at a great saving per cartridge.

The indicated prices for Anscochrome are as follows: 20-exposure 35-mm cartridges, $1.85; Easy Loader, $9.95; 120-620 roll-film size, $1.25.—

Tools and Techniques

(*Continued from page* 22)

be recorded on this reconverted silver halide, which is added to and recombined with the unexposed silver halide that remains in the emulsion layer after the development of the dye image. (The compensator solution also serves to desensitize the dye image already formed against further development or fogging in subsequent processing operations.) After the last dye image is developed, the film or paper is immersed in a conventional bleach bath to remove the remaining unused silver halide in the emulsion. According to the stock offering circular of the Dyco Color Corporation, the essential difference between Dyco and Polacolor are in the Dyco self-masking process and in the compensator solution.

How good are the results? So far, all we have to go by are sample duplicate transparencies and prints made for us by hand in the Dyco lab from two prize-winning color transparencies in the POPULAR PHOTOGRAPHY Picture Contest. The duplicate color transparencies were quite acceptable—neither of facsimile quality nor a caricature of what may be expected from a custom duplicating service. The duplicate colors were on the dark, dense side, but the hues remained quite faithful. As for the prints, they were somewhat duller than the original transparencies viewed by transmitted light, though competitive with Printon and Kodachrome Print quality. Whether the production facilities of the Dyco Color Laboratory will be able to maintain consistently a competitive quality standard under their envisioned price schedule can't possibly be forecast at this point; nor can the announcement date of the Color Kit for home processing. It is interesting though that a group of conscientious scientists and businessmen have had the courage to put this new process to work and are willing to slug it out with the proprietors of existing processes.

Odds & Ends. What is claimed to be the "fastest movie lens in the world"—a 1-inch, *f*/0.95 objective in a "C" mount for all 16-mm cameras—is now being marketed by Florman & Babb, 70 W. 45th St., New York City, as the F&B Nominar. A product of Japan, the new lens is composed of 9 elements of an unidentified "new type optical glass." It is priced at $174.90, Federal excise tax included. The unprecedented speed claims for this lens are not affected by the prior existence of the Kodak Fluro Ektar *f*/0.75 lens (T&T, March 1953) since the latter was specifically designed for 35-mm cinefluorography at relatively close working distances.

. . . . In the wake of recent tariff reductions, the Philips Transportable 35-mm Sound-Film System Type 8730/20—a complete professional movie projection unit—is now being marketed in the United States by R. I. Mendels, 41 E. 42nd Street, New York 17, N. Y. The heaviest unit in the system, the projector, weighs but 67 pounds. Equipped with a single projector, the system is priced at $2,146; with two projectors, $3,613.—

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EXCLUSIVE!

The Tele-Koniflex

A practical twin-lens reflex camera

with interchangeable lenses

By OTTO BAYER

THE twin-lens reflex camera has grown more and more popular (there are now over 40 different models available) with amateurs and professionals alike since it first came on the market more than 20 years ago. Yet in all that time no significant change in twin-lens design has evolved. The cameras were perfected by incorporating such items as automatic loading and shutter-cocking, improved and faster lenses, better body construction—but none of these would be called radical structural changes.

The one feature often requested by photographers—and never offered successfully—is lens interchangeability. An invaluable tool in many picture-taking situations, this feature has been confined to 35-mm, press, and view cameras. It is now available for the first time in a practical twin-lens reflex camera called the Tele-Koniflex, whose normal 85-mm lenses can be interchanged with true 135-mm lens attachments.

The technical problems involved in making such a camera are numerous and complex. If two lenses were to be mounted on a removable panel, the camera front would have to be strengthened—adding unwanted bulk. In addition, twin-lens theory demands that the viewing lens see exactly what the taking lens does—making it necessary to buy two extra lenses plus a shutter for the extra taking lens. This would push the price beyond reach of the average purse. But at last one manufacturer—Konishiroku Photo Industries of Japan—has solved the problem in an ingenious way.

The normal viewing lens is modified by adding a telephoto attachment. Loss of definition here isn't so serious, since this lens doesn't form an image on the film. The taking lens is modified by removing the threaded front element and substituting a new set of elements which, in conjunction with the fixed rear elements, form the 135-mm long-focus lens—the same principle used in the new Retina IIIc 35-mm camera. The front lens group has its own diaphragm; the shutter is fixed between the two lens groups, and serves both the 85- and 135-mm lenses. The basic camera comes with an 85-mm View Hexar $f/3$, and a five-element 85-mm Hexanon $f/3.5$ taking lens mounted in a Seikosha-Rapid shutter, speeds 1 to 1/400 sec and Bulb. This has a self-timer, and is X synchronized (regular flashlamps must be used at 1/25 sec or slower). When converted the viewing lens becomes the 135-mm Tele-Hexar $f/3.5$; the taking lens, the 135-mm Tele-Hexanon $f/4.5$. All lens groups fit snugly in a special case provided with the camera. Other features include automatic film advance, single-lever shutter-cocking and release, exceptionally bright condenser lens for the groundglass, and use with either 120 or 620 roll film. Price of camera, with both lenses, is $289.50.

How good is the Tele-Koniflex? At this writing POPULAR PHOTOGRAPHY has been able to use only one camera for a short time. During this period we took a number of pictures with both lenses, and the results were satisfactory. Without testing the lenses on an optical bench, we can say that the camera is capable of producing good results—and is an important event in photography.—

Coverage of two Koniflex lenses is demonstrated above. Left, portrait recorded with 85-mm $f/3.5$ Konishiroku Hexanon, the camera's basic lens. Right, same subject from same distance shot with 135-mm $f/4.5$ Tele-Hexanon, the camera's long lens.

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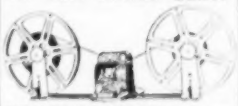

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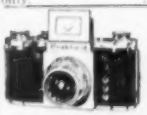

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- built-in selftimer
- Direct sports finder

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Automatic Diaphragm
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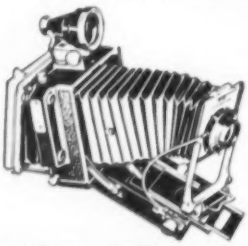

SUPER TECHNIKA 45

Has built-in Multifocus Rangefinder that couples to as many lenses as desired. Other features include: Revolving Back, Back Tilts and Swings, Triple Extension Bellows, Drop Bed, Universal Back with Kodak Ektalite Field Lens, etc. Multifocus Viewfinder (illustrated) is optional.

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for Model 23

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105 m/m Tessar f:3.5	93.00
180 m/m Tele-Xenar f:5.5	99.50

for Model 45

90 m/m Angulon f:6.8 w.a.	$74.95
150 m/m Xenar f:4.5	89.95
150 m/m Convertible Symmar f:5.6	129.50
150 m/m Xenotar f:2.8	299.50
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270 m/mTele-Xenar f:5.5	149.95
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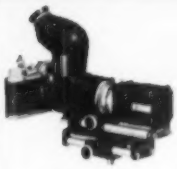

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Revere T1100, 2-speed	159.50	98.50
Revere T700D, Keyboard	212.50	137.50
Revere TR800D, Radio	265.00	—
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Balsey B, F:3.2, Rfdr	49.00	16.50
Balsey B-2, F:3.2, Rfdr	59.50	23.95
Balsey C, Reflex, F:3.2	79.00	38.95
Canon, Serenar f:1.8, Rfdr	295.00	142.95
Contessa 35 Tess. 2.8, Rfdr	142.00	84.95
Contax II Sonnar F:2	.....	84.95
Contax IIA, Sonnar F:2	336.00	158.00
Contax IIIA, Sonnar F1.5	412.00	196.00
Exa, F:2.8, Latest	85.00	45.95
Kodak Pony F:4.5 synch	29.75	17.95
Kodak Signet, Ektar 3.5, Rfdr.	87.50	44.25
Kodak Stereo F:3.5, synch	84.50	51.95
Leica G, Summar F:2	.....	76.00
Leica IIIC, Summitar F:2	.....	98.00
Leica IIIC, Summarit F1.5	.....	148.00
Mercury II, F:2.7 ctd	41.50	18.95
Retina IIA, F:2 ctd. autom	127.50	71.95
Retina IIIC F:2 synch	185.00	117.50
Robot II, synch. body	.....	26.00
Robot 'Star' Xenon F:1.9 ctd.	127.50	79.50
Robot 'Royal' Xenon F:1.9 Rfdr.	295.00	168.50
TDC Stereo 'Vivid,' 3.5, Rfdr.	149.50	86.75
Voigtlander Vitessa F:3.5 Rfdr.	99.50	62.95
Voigtlander Prominent F:1.5	270.00	136.50
Voigtlander Vito II, F:3.5 synch	54.50	24.95

SLIDE PROJECTORS	LIST	USED
Argus PB300, Blower, case	48.50	27.00
Revere Slide projector 444	69.50	31.95
Revere 888 autom. case	119.50	78.95
GoldeReflex, 2 ¼x2 ¼, Blower	84.00	49.00
LaBelle '55' Autom. 500W	95.00	54.95
AO 'Skot', 300W, autom	59.50	27.50
AO 'Performer' 500W, Blower	79.50	48.00
AO'Reviewer',500W,2 ¼x2 ¼	95.00	54.00
TDC 'Headliner' 300W, Selec.	49.99	26.50
TDC 'D' deluxe, 300W. Selec.	67.50	35.50
TDC'DUO' 2 ¼x2 ¼, 300W bl.	67.50	35.50
TDC 'Project-or-View' 200W.	77.50	48.25
TDC Stereo Project-or-View	144.50	96.50
TDC Stereo Vivid, 500W	169.50	99.50

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Bewi Automat, new light value	29.50	16.25
General Electric DW-68	24.50	11.50
General Electric P.R. I.	32.50	17.25
General Electric Colormeter	49.50	31.95
Norwood Director Colormatic.	32.95	16.75
Norwood M-3, Brockway	16.95	9.75
Sixtomat X3, Color temp	29.50	16.25
Weston DR, case	16.50	9.75
Weston Master II	29.95	15.95

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F1.4 Nikkor ctd. lens
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- F:3.5 ctd. lens
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Revere Stereo, L.N. $76.95

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50mm Elmar F:3.5	57.00	28.00
50mm Summitar F:2	88.00	62.95
50mm Summicron F:2	136.00	106.00
50mm Summarit F:1.5	177.00	109.95
73mm Hektor F:1.9	.....	48.00
85mm Steinheil F:2.8	86.50	47.00
85mm Summarex F:1.5	360.00	179.00
90mm Elmar F:4 Chrome	90.00	58.00
90mm Thambar F:2.2	.....	87.50
135mm Hektor F:4.5	135.00	63.95
135mm Nikkor F:3.5	145.00	69.50
200mm Telyt w/reflex housg.	258.00	168.00
Leitz Mirror Reflex Housing	102.00	58.00
Leitz Focomat, autom. enlarger	147.00	89.00
Leitz Focomat IIc, 2 lenses	450.00	284.00
Leitz Focoslide, Copy Attach.	36.00	23.00
Leitz B.C. flashgun	24.00	16.95
Leica Exposure Meter	24.00	15.75
Leitz Nooky Attachm	31.50	18.00
Omnica case for Leica	60.00	36.00
Universal Finder for Leica	.....	17.95

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21mm Biogon F:4.5 W.A. 90°	249.00	176.50
35mm Nikkor F:3.5 W.A.	89.50	54.75
35mm Nikkor F:2.5 W.A.	149.50	92.50
35mm Biogon F:2.8 W.A.	.....	78.50
Biogon W.A. For IIA & IIIA	183.00	126.95
35mm Biometar F:2.8 W.A.	.....	87.95
50mm Tessar F:3.5	62.00	28.00
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50mm Nikkor F:1.4	199.50	118.00
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85mm Nikkor F:2	179.50	89.00
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135mm Nikkor F:3.5	145.00	69.50
180mm Sonnar F:2.8 w/reflex	720.00	288.00
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Zeiss Contameter	81.00	42.95
Zeiss IKophot Exp. meter	28.50	18.75
Zeiss IKoblitz B.C. gun	9.75	.....

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28mm Angenieux F:3.5 W.A.	120.00	73.95
35mm Retrofocus F:2.5 W.A.	99.50	56.95
40mm Makro-Kilar F:3.5, latest	89.95	.....
40mm Casseron F:3.5 W.A.	49.50	24.00
40mm Tessar F:4.5 W.A.	75.00	38.00
58mm Biotar F:2 Pre-set	120.00	63.95
75mm Biotar F:1.5	216.50	93.95
90mm Angenieux F:1.8	149.50	95.95
135mm Tele Picon F:3.5	78.00	34.00
135mm Zeiss Triotar F:4	75.00	43.75
150mm Tele-Megor F:5.5	55.95	37.00
180mm Tele Picon F:5.5	68.00	35.00
180mm Sonnar F:2.8	395.00	233.95
250mm Tele Picon F:5.5	98.00	54.00
360mm Tele-Xenar F:5.5	169.95	98.00
400mm Tele-Megor F:5.5	199.50	97.50

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Mighty Midget, wet-cell	109.50	64.00
FR. dry-cell batteries	59.50	36.75
Dormitzer, DBI, batteries	115.95	67.50
Heiland V. batteries	109.50	49.75
Heiland VI, latest	119.50	69.50
Heiland IV, wet-cell	369.50	186.00
Hershey Sunlite II	79.50	39.50
Ultrablitz IIM	69.95	48.00
Ultrablitz Favorit, wet-cell	159.50	86.50

REFLEX CAMERAS	LIST	LIKE NEW
Ciroflex B F:3.5	.....	24.00
Exakta 66, Tess. F:2.8, Latest	319.50	185.00
Rolleiflex Auto Xenar F:3.5	.....	77.95
Rolleiflex Auto Tessar F:3.5	.....	87.95
Rolleiflex Auto Xen. 3.5 'XM'	219.50	116.95
Rolleiflex Auto Tess 3.5 'XM'	239.50	126.95
Rolleicord IV, Xenar 3.5	134.55	72.50
Rolleicord V MX Xenar 3.5	134.55	.....
3 ¼x4 ¼ Super D Graflex	289.50	99.00
Kodak Chevron, Ektar 3.5 Rfdr.	199.50	134.00
Kodak Medalist, Ektar 3.5 Rfdr	.....	56.00
Kodak Medalist, II, Ektar 3.5	.....	112.00
Super Ikonta A, Tess 3.5	99.00	43.00
Super Ikonta B, Tess 2.8	139.00	64.75
Super Ikonta BX, Tess 2.8	163.00	89.00
Super Ikonta C, Tess 3.5	114.00	58.95

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B&H 220, 10mm F:2.5	49.95	27.25
B & H Companion F:2.5	79.95	41.00
B & H Auto-8, 172-8, F:2.5	134.95	74.00
B&H Tri-lens, F:2.5	129.95	67.50
Cine Kodak Mag. 8, F:1.9	149.50	82.00
Kodak Brownie F:2.7	37.50	21.95
Revere 50, F:2.8	49.50	24.00
Revere 80, F:2.5	97.00	43.95
Revere 84, Turret, F2.8	122.50	46.00
B & H Mag. 200, F2.5	174.95	108.00
B & H Filmo 70-DL, F1.9	364.95	218.00
Cine Kodak Mag. 16, F:1.9	.....	58.00
Cine Special F:1.9, Acc.	.....	258.00
Super Pathe 16, F:1.9	510.00	218.00
Victor IV, F:1.5, Turret	.....	98.75

MOVIE LENSES	SPECIAL!
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6mm Wide Angle F:1.9 coated	27.50
1" F:3.5 coated	7.50
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12, 7mm Wollensak F:1.5 W.A.	89.95
17mm Elitar F:2.7 W.A.	23.50
2" Kodak F:1.6 Telephoto	64.75
3" Elitar F:2.5 Telephoto	27.50

B&H 'Regent' 500W, case	179.95	104.00
B & H '253' 500 W, case	99.95	54.95
De Jur 750, case	159.50	84.00
Keystone K70, 500W, case	74.50	44.95
Keystone K95, 750W, case	119.50	69.50
Revere 85, 500W, case	124.50	59.25
Keystone A-82C, 750W. case	129.50	73.95
KeystoneK-161-V,splicer,case	159.50	85.25
Revere Sound projector	325.00	163.00
B & H Filmosound 285-C	449.95	249.50
B & H 202, Magnetic Sound	719.00	444.00

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4 x 5
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2 ¼x3 ¼ Century Graphic F4.5	111.50	67.00
2 ¼x3 ¼ Pacemaker Sp'd F4.5	275.70	148.00
3 ¼x4 ¼ Ann. Speed Graphic F4.5, Rfdr. Flashgun, Access.	.....	91.95
3 ¼x4 ¼ Pacemaker Sp'd F4.7	277.00	136.00
4x5 Pacemaker Crown F4.7	236.50	118.00
4x5 Pacemaker Speed F4.7	280.50	144.00
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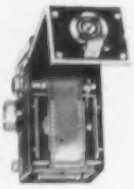
Quickly converts Rollei cameras for using 35mm color or black and white film. Easy to attach and detach. In pocket size metal case...for 3.5 cameras $34.95; for 2.8c cameras $25.80 (without counter knob).



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Rollei Manual (A. Pearlman) $7.50

Rollei Handbook (A. Pearlman) $2.95

AT ALL DEALERS

So You're Going Abroad

(Continued from page 57)

Also, shooting in the morning is a good way to keep other tourists out of your pictures.

On one trip, we ran into rain. Most travelers tend to see their vacations filled with sunshine. It doesn't always work out like that. Along with our color film we packed a few rolls of black-and-white just for these rainy days. Our extra camera was loaded with the black-and-white film all the time. Besides using it on bad weather days, we also made shots under low intensity lighting conditions with it.

In making pictures of people nearby, there is always the language barrier unless you are a polyglot. Remember, abroad *you* are the foreigner. We have found most people are co-operative, especially if the photographer is polite. In cases where there could have been friction, a present of a package of American cigarettes or some candy—where children were concerned—prevented any complications. Of course, if you are fast and keep yourself unobtrusive, you can make many candid pictures without running into trouble.

Now, let us go over some of the major points that you have to consider before your trip with a camera:

CUSTOMS: Before leaving the country you should list all the cameras, accessories, and supplies that you will be taking abroad with you. With this list take your insurance policies or bills of sale, or a notarized document which will serve to identify your equipment as American-bought. This list must be filed with the U. S. customs office at the port of debarkation and then kept with you as you pass over borders of other countries.

Right here we would like to quote from a book that helped us, *Kodak Photographic Notebook:*

"Customs officials are on duty at the borders to help you, but they are human, too. Your personal attitude and complete cooperation are very important. In general there are no customs restrictions on taking cameras and reasonable quantities of film for personal use from one country to another if they are carried as personal baggage. If you arrive at the border with excess equipment, you may have to surrender it to the customs officials there and pick it up again at the same office when you leave.

"If Cine-Kodak film (8- or 16-mm black-and-white or Kodachrome) or Kodachrome film (No. 135 or 828) manufactured outside the United States is returned to the United States for processing, duty will be levied, paid by the Eastman Kodak Company, and billed to the owner. Furthermore, films manufactured in the United States should not be returned in foreign film cartons; if they are, duty will be charged. In general, it is recommended that picture takers who purchase film in a foreign country have it processed in the country where manufactured. This will remove any question as to duties and also give the photographer a chance to check picture results before returning home.

"Cine-Kodak films (black-and-white or Kodachrome) manufactured in the United States and exposed abroad for personal use should be accompanied by a declaration when returned to the United States for processing. This declaration should specifically state that the pictures are for personal use exclusively and are not to be used for any commercial purpose whatsoever; otherwise duty may be charged."

We packed our American-bought film carefully after each shooting and then brought it back to the United States for processing. In this way we saved ourselves much time and trouble.

SCRIPT: Although it is hard to make up a script before you see a new place there are some fundamentals that you can carry around in your mind which can serve as an outline for any situation. The over-all idea of your trip can be presented chronologically. This is probably the easiest way to handle the problem. Within this chronological order you can make a long, medium, and close-up shot of each situation you come upon. This will give your travelogue a flow others often lack. The maps and brochures that you pick up during your travels should be saved. Later, at home, these can be photographed, and used as titles within your presentation.

KEEPING RECORD: We found that a small notebook served us well for keeping records of each picture we shot. Each roll of film was given a number in the book. Under this number we wrote data for each exposure such as the place and time of the picture. If it was an event, we wrote down pertinent information about it. Before we placed a finished roll in its container we marked the number of the roll on the container. (When using color film we wrote the number on the label. Later, when the box of processed films came back the label was still on it and we had our pictures and roll number before us.)

As years go by, you are bound to forget much about your trip. This notebook and the pictures will help revive many memories. We believe a record of some sort is important.

WHAT TO TAKE: When buying color film, remember that the customs people check the number of rolls you take, not the number of exposures on each roll. In order to be able to get more pictures, take 36-exposure rolls instead of the 20 size.

We each took a 35-mm camera with extra lenses, and also a spare twin-lens reflex. The spare camera was loaded with black-and-white and was ready for the bad weather that might crop up. A light meter was a must for us. We each had our own.

A tripod, we have found, is only extra baggage which is not really necessary. With the new fast films, you can hand-hold for most shots. Except for the large towns, there is little night life, so most shooting is done during sunlight hours.

We were very glad to have our blue flashbulbs. They are very expensive, and hard to get in Europe. They came in

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Rolleicord V

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handy under the "impossible" lighting we often found.

BUYING EQUIPMENT ABROAD: You should know what cameras and equipment you want to buy before you go overseas, and how much each piece is sold for here in the United States. In this way, you probably will be able to compare prices at various shops and get the best bargain. Whenever you buy a piece of equipment make sure you get a receipt for your payment. You will need the receipt on your way back through customs.

The following data is taken from New Horizons, *a 576-page book of tourist information on 84 countries prepared by Pan American Airways, and published at $1.00 by Simon and Schuster, N. Y. The book is available at book stores, Pan American ticket offices, or by writing Pan American at PO Box 1111, N. Y. 17, N. Y.*

Photo Guide to Foreign Countries

EUROPE

Austria: All equipment is available but expensive. Good developing everywhere, but no color film or color developing.

Belgium: Black-and-white still and movie films are available in Belgium at about the same prices as in the U.S. Gevacolor negative or positive film costs BF.65.00 for 120 or 620 roll, developing (costs BF.40.00) of color film takes at least one month, of black and white 24 hours. *La Camera*, 47 rue de l'Ecuyer, Brussels, is recommended for photo purchases. Photogenic places in Brussels are: Grand'Place, Place de Brouckere (for night pictures), Cinquantenaire, Sablon church, Royal Palace, Royal Park, Palais de Justice.

Denmark: Copenhagen is generally well supplied with photographic equipment and films, both black-and-white and color, but tourists are advised to bring their own films. Black and white films are developed quickly and well in Denmark. (Your hotel porter will take care of it.) Color films take up to three weeks. Leading photostores are: Kodak, Nygade, Foto, Inter-Foto, Kongsbak and Cohn, Okholm, Fotomagasinet A/S. Most photogenic parts of the city: old canals around fishmarket, stock-exchange and Nyhavn, also modern residential quarters around the Grundtvigs Church and street scenes in the rush hours.

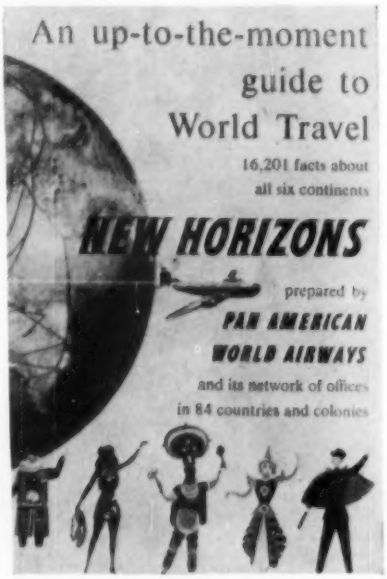
England, Wales and Northern Ireland: Good supplies of black-and-white still and movie film but not color available, also cameras and equipment. Prices are high compared with United States. Film developing services are good with a 48-hour service at most shops. There are good photographic dealers in most of the main shopping streets.

Finland: Films and developing charges are reasonable in Finland. Color film is available as are black-and-white still and movie film. There is excellent service on developing as long as you make clear how many or how few days you can wait. An expert recommends the orange filter for lakes, islands and summer clouds, the dark green for full effect of the forest and landscape, and yellow for Lapland scenes. Sunsets in Finland are particularly strong and beautiful especially in July, August, and September. Recommended photo shops: Bögelund on the Esplanade, Nyblin and SVO on Keskuskatu.

France: Black-and-white and color still and movie films are available in Paris and other big cities; so are cameras. But prices are considerably higher than in the United States. Paris, of course, is the amateur photographer's paradise, with scores of world-renowned buildings and monuments, and a maze of colorful, picturesque streets.

Germany: Black-and-white films, rolls and packs are available in all sizes; in color films AGFA and KODAK only. Excellent work in developing (black and white) in all cities.

Ireland: Tourists can buy black-and-white still and movie film in Dublin, Cork, Galway, etc; also color film, cameras and all photo equipment. Prices, particularly of



cameras, are the most inexpensive in Europe. Principal still-camera and movie-camera equipment and film-developing dealers in Dublin are: Dixon and Hempenstall, Grafton Street; Roche's, O'Connell Street; Sight and Sound Equipments, Lower Abbey Street; Slattery's, Upper O'Connell Street at Parnell Street.

Italy: Any photographic material is available in every big town. Prices are expensive. Film-developing facilities are available except for color films, which are available only in special shops. Time for developing is reasonable. Quality of work is good. Don't mail your films from Italy. Postal regulations do not permit them to go as first-class mail. Take it out with you or go to Kodak S.P.A., Via Nazionale 26-27, Rome, or Via Vittor Pisani, 16, Milan.

Netherlands (Holland): All sorts of photographic equipment can be purchased in The Netherlands, but Kodachrome supplies are limited. Developing and printing is good and quite fast for black-and-white; color takes about two weeks. Best store in Amsterdam is Capi, Kalverstraat (main shopping street). Tourists usually shoot all sorts of street scenes, bikes, the canals, Royal Palace at the Dam Square, the harbor, the various museums. If you have an eye for it, "typical" and interesting photos can be made all over town.

Norway: It's best to bring your own camera and supply of films. However, camera equipment, black-and-white and color, still and movie film are available at reasonable prices. Developing facilities are available and the quality of work is good. Developing takes from 2 to 7 days. Special service will be given to tourists. Recommended for photo purchases and services: J. L. Nerlien A/S., N. Slottsgate 13, Oslo. Some of

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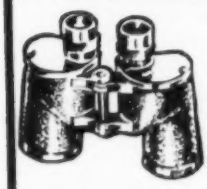

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the more interesting subjects for photographs are: the magnificent new Town Hall, the harbor with Akershus Castle, Holmenkollen, Frognerseteren and the Frogner Park with the Vigeland sculptures.

Portugal: Color and black-and-white film for still and movie cameras is available in Lisbon, as well as all makes of cameras and equipment and developing facilities for black-and-white film; 8-hour service. All camera stores are reliable, work good.

Scotland: Good supplies of black-and-white film are available, also cameras and equipment. Prices are high compared with the United States. Film developing services are good with 48-hour service at most shops. There are good photographic dealers in most of the main shopping streets.

Spain: Color as well as black-and-white film is available. Also cameras. Other photo equipment is fairly expensive. There are Kodak shops in both Madrid and Barcelona with good-quality developing.

Sweden: Every kind of photo equipment is available. A color-movie film, 8 mm., costs about $5. Developing takes about a week for ordinary pictures, but can be rushed. The best-known shops, which do an excellent job, are: Hasselblads Fotografiska AB, Hamngatan 16; Nerliens Foto AB, Kungsgatan 15; Forsners AB, Glarabergsgatan 44, all in Stockholm.

Switzerland: Film is available everywhere in all sizes and film speeds, color and black-and-white, still and movie. Good black-and-white and Ektachrome processing in 24 hours at local photo shops; three weeks on Kodachrome. German camera equipment is available at slightly less than U. S. prices. Tourists are exempt from Swiss taxes on domestic and imported camera equipment.

THE MIDDLE EAST

Egypt: Egypt has branches of the leading firms dealing in photography and films of various kinds. Developing and printing are good and fast. Tourists are requested not to take pictures of military installations or views which may affect Egypt's prestige.

Israel: Films and camera accessories are hard to get in Israel. You are advised to bring adequate supplies with you.

Jordan: Tourists may take photographs of sites of religious, historical or scenic interest but may not take pictures of scenes of squalor or of military installations. Travelers using color film should bring a supply with them to Jerusalem. There are no facilities for processing Kodachrome.

Lebanon: You can purchase all types of films in Beirut, color, black-and-white, both still and movie. Prices are about the same as in the United States. There are many good subjects in and around Beirut. Pigeon Rock and, of course, Baalbeck are favorites of amateur photographers.

Syria: Photograph equipment and supplies, including color films for movie cameras, are available in the cities at moderate prices. Developing service is available in all the towns and requires 24 hours. Boyajyan, Sport and Kulbank are three places in Damascus for buying and developing. Photographing military installations prohibited.

Turkey: Tourists can buy black-and-white and color still and movie film here. Fine German cameras and other equipment can be purchased in many shops cheaper than in the U.S. Film developing is all right for black-and-white but color developing is not good here. Foto Sabah and Kodak are the places to go for developing, usually ready in 24 hours. Istanbul is a camera fiend's paradise with many photogenic spots everywhere you turn, particularly the various mosques and the Bosporus. No exposed, undeveloped film allowed to leave the country.

BERMUDA, THE BAHAMAS and the CARIBBEAN

Antigua: Cameras and film available at José Anjo and Co. Developing and printing (black-and-white only) done quickly and well.

Bermuda: Bermuda offers a field day for photographers. Even the rankest amateur photographer will want to take along his camera. Black-and-white and color in still and movie film are available at approximately the same price as in the U. S. Pictures (other than color and movie film) can be developed in Bermuda, taking from 3 days to a week, depending on the place, and whether or not you're in a hurry. Among the best photo subjects are Salt Kettle, Somerset, St. George's, the South Shore beaches and Gibb's Hill Lighthouse. The pastel houses and brilliant flowers lend themselves particularly well to color photography.

Cuba: All types of equipment and films are available. One-day developing service is available and good.

Dominican Republic: Tourists can buy most any kind of films in Ciudad Trujillo, as well as cameras and photographic equipment. Prices are a little more expensive than at home. There are facilities for film developing. It takes around 3 days to do a good job. The Santo Domingo Gift Shop, Farmacia Esmeralda are among the places where photo equipment and films may be purchased. Good spots for taking pictures are the ruins, the Cathedral, the Altar de la Patria and the beaches.

Haiti: All supplies are readily available in local stores. Black-and-white film can be developed in 3 days.

Jamaica: Black-and-white and color, still and movie film are available as well as English and German cameras and other photographic equipment. Prices are reasonable. Two firms, Stanley Motta, Ltd., and Jamaica Agencies, will sell German cameras in bond for delivery on departure from the island at savings of about ⅓ over United States retail prices. Other firms include Lambert's Camera Corner, McGregor's and, at St. Ann's Bay, Hunter Bros. First-class developing facilities are available with 24-hour delivery.

In your collection of photographs you'll want to include Hope Gardens, Castleton Gardens, Nelson's Quarter Deck, Port Royal and on the north coast, Fern Gully, Ocho Rios, Dunn's River, and Shan Park.

Martinique and Guadeloupe: Cameras, movie films, black-and-white or color, and photo equipment are all available. Prices are about the same as in United States. Developing is available and takes two days. Souvenir photos and postal cards are found nearly everywhere.

Nassau and the Bahamas: Nassau is an excellent place to buy cameras and photo equipment. All types of film are available, also developing facilities. The quality of work is reasonably good. There is 24-hour service on developing. Lightbourne's Pharmacy is a particularly good place.

Netherlands West Indies: All kinds of black-and-white and color still and movie film available at about the same prices as in the United States. Black-and-white developing and printing within 24 hours. Large choice of cameras and photo equipment (European and American) at prices lower than in the United States.

Puerto Rico: Camera equipment and all types of film are available at prices slightly higher than in the United States. Photo-developing facilities are also available for black-and-white film.

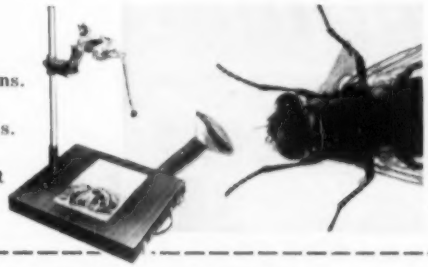
Trinidad and Tobago: Photographic

Professional Preference

...*best way to measure a camera's worth!*

Wallace Litwin uses his Canons (*Serial Nos. 50,065 & 50,095*) for his Magazine Assignments

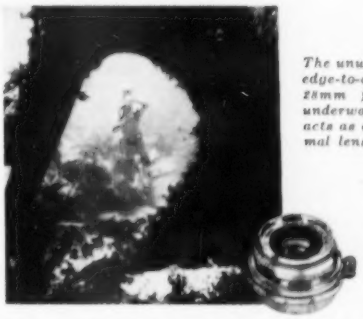
Wally chose Canon because it gives complete versatility for shooting under the most varied conditions. And, it is sturdy enough to take the "beating" a globe-trotting photographer usually gives his cameras. Wally uses both on his assignments (for Coronet, This Week, Colliers, etc.), each with a different focal-length Canon lens, or he loads one with color, the other with B & W film.



Wally found the Canon Copying Unit ideal for this extreme close-up of a fly beside the head of a pin. He uses the Canon extension tubes in combination to achieve image magnification. His 50mm f:1.8 lens was used here with a single flood for lighting.

The Stackpoles take their Canons (*Serial Nos. 78,291 & 77,576*) on an Underwater Vacation

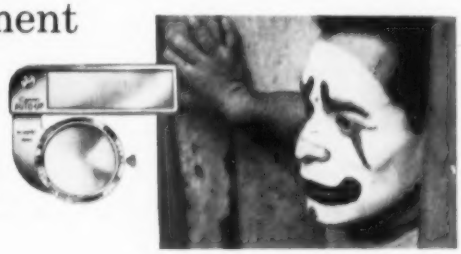
When Peter and Hebe Stackpole vacation, they often spend much of their holiday underwater, for they are the nation's most enthusiastic underwater-photography couple! And quite naturally, they take their Canon cameras with them, because Canon is ideally suited to even this unusual photographic task. Whether exploring the ocean's sub-surface, or up among the outer strata of earth, Canon's simplicity of controls, and complete versatility, make it the professional's No. 1 choice!



The unusually wide angle of view and edge-to-edge sharpness of the Canon 28mm f:3.5 are most appreciated underwater because the water itself acts as a lens, cutting down the normal lens angle.

Leo Stashin takes his Canons (*Serial Nos. 81,959 & 85,561*) on a Circus Assignment

Leo prefers a Canon to catch the glitter and excitement of the "Big Top" because of its versatility and unerring performance under the toughest conditions. He uses both his Canons on these projects . . . loading one with color; the other with B & W. Or, he often uses different focal length lenses on each—ready for immediate action!



Leo uses his Canon Auto-up for extreme close-up (still using Canon's rangefinder for focusing).

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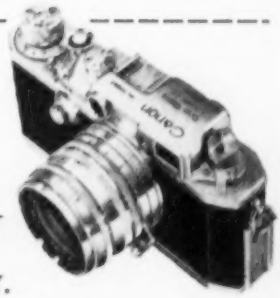

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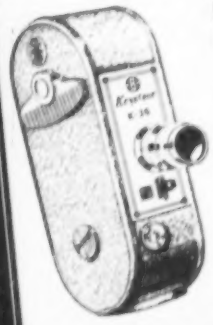

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F2.8 Lens
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35mm, Color Corrected Ilitar F3.5 Lens
Low Priced, Precision Built
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- Vero-Flash Synchro Shutter
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- Shutter Speeds 1/25 to 1/200
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Specially Priced! **129.50**

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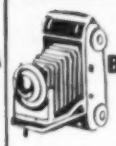

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- Coated Lenses
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For Movie and Still Cameras

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35mm Single Lens Reflex Camera with 50mm F2.8 Zeiss Tessar Coated Lens

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- Speeds 12 Secs. to 1/1000
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- Film Trans. & Shutter Cocking
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Latest 1955 German

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35mm Pocket Size Candid Camera with Hi-Speed Xenar F2.8 Coated Lens

Specially Priced! **67.50**

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35mm, Color Corrected Ilitar F3.5 Lens Flash Unit & Eveready Leather Case

List Price 105.50 **46.85**

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PRIMAR-REFLEX II 3-LENS OUTFIT

10.5cm Zeiss Tessar F3.5 Lens, 8.5cm Hugo Meyer F3.5 Wide Angle Lens, 13.5cm Piesker Preset Telephoto Lens

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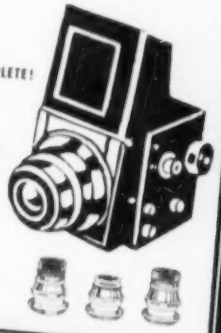
$199. COMPLETE!



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Zeiss F2. Coated Lens

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2" F4.5	36.00	5¼" F4.5	55.00
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Highly Corrected For Precision Work!

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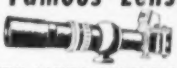

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NOW you can get the new FAST KODAK Ektachrome color film at SENSATIONAL LOW PRICES in Factory Fresh fully guaranteed reloads. Made especially for 35mm cameras this new fast color film enables you to take clear crisp color shots with the speed of black and white! ASA 32 Daylight—16 Flash or Tungsten. 100% Satisfaction guaranteed.

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☐ 5 for $6.95 YOU SAVE 45¢ ☐ 4 for $9.50 YOU SAVE 50¢

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free—one color enlargement

These prices include mounting your transparencies in lamp cardboard mounts!

FREE ONE COLOR ENLARGEMENT FREE with each 20 exp. roll
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SUPER SPEED B & W FILM 35MM RELOADS AT BIG SAVINGS

This new fast film is twice as fast as Super XX. It offers new exciting picture-taking possibilities. Take indoor shots by existing light . . . night sporting events without a flash . . . fast action pictures even on dull days. ASA daylight exposure rating better than 200. Reloaded from original 100 ft. Kodak factory-fresh packed film. . . FULLY GUARANTEED. You can't buy fresher film anywhere.

☐ 36 exp. rolls 68¢ ☐ 20 exp. rolls 45¢
☐ 5 rolls $3.00 ☐ 5 rolls $2.00
☐ Plus X ☐ Super XX available same price
☐ TRI-X also available in 120 & 620 size—50¢ a roll

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Now you can get quality full wallet size 2¼"x 3¼" color prints from your 35mm color transparencies at this low price. Wonderful full vivid color prints you'll be proud to show to your friends. ☐ AT JUST 35¢ EACH!

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☐ 9¢ per frame from complete 35mm roll unmounted
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El Salvador: Black-and-white still and movie film, color film, cameras and practically all other photo equipment available at the numerous photo supply shops in San Salvador.

Guatemala: Black-and-white and color film, stills and movie, are available at Alvarez, Andreu, Biener, Legrand, Muñoz and Serra. All of them develop still film and Andreu's develops color and black-and-white movies. These stores, plus the native curio shops, carry souvenir photographs.

Honduras: Tourists can buy good photo equipment, black-and-white as well as color, still and movie film in Tegucigalpa and most of the north coast cities. American products are more expensive but European ones are cheaper here than in the United States. Film developing facilities are available within 24 hours. However, movie films have to be sent to the United States for developing.

Nicaragua: Black-and-white film can be purchased and processed in Managua, but it is recommended that processing be done elsewhere due to the poor quality of the work here.

SOUTH AMERICA

Argentina: Black-and-white and color film frequently cannot be purchased here. Very often only European films are available. Color films cannot be developed here. Other types, yes. Quality of work, good. All types of American and European cameras can be purchased at high prices. There are many good photo shops on Florida Street.

Bolivia: Black-and-white still film is available. Color film is generally difficult to locate. Cameras and equipment are available in local shops, but all items are expensive. Developing facilities, limited to black-and-white still film, are of good quality. NOTE: All visitors receive a declaration to cover their camera when they enter Bolivia. This declaration must be kept and presented to the Customs inspector to allow such visitors to depart from Bolivia with their camera.

Ecuador: Black-and-white and color still and movie film are available as well as cameras and photo equipment. Prices slightly higher than in the United States. Developing of still films takes 24 hours. No color developing.

Peru: All types of black-and-white and color films are available in Lima at prices about 20 per cent above those in the U. S. Film developing is not particularly good.

Uruguay: Black-and-white, still and movie film, of American and European manufacture, is available; color films are sometimes in short supply. Cameras and all other equipment are also available, but no bargains are to be found. Film development and printing (including Ansco color) are excellent; black-and-white films take 24 hours; color, 3 to 5 days; prices, moderate; quality of work, good. Photogenic spots: Independence Square, Montevideo Harbor, La Carreta Monument, gauchos in action during Holy Week at the Rodeo (*Semana Criolla*) held in El Prado; Carnival; the beaches, with their bathing beauties and colorful umbrellas and tents in summer.

Venezuela: Black-and-white and colored movie and still films are available throughout Caracas. American and European cameras can also be purchased at prices which compare favorably with the U. S. Developing and printing of black-and-white film is done rapidly—24-hour service—at prices only a little higher than the U. S. Best places are Hellmund, Lucca and Gamez; see addresses in telephone book. Ansco color film can be developed, but takes time. It's best to have work done at home at the end of your trip.

ASIA and THE PHILIPPINES

Hong Kong: All types of camera and film are available.

India: India is wonderful for photography; clear light, variety in color and dress, beautiful scenery and ancient monuments provide an inexhaustible store of subjects for the camera. Two cameras, one of which may be a small movie camera, are allowed in duty free. Black-and-white and color films and facilities for developing are available in the big cities. While traveling between Delhi and Calcutta, cameras must be placed in stowed baggage.

Japan: Both black-and-white and color film are manufactured locally, while American brands may be obtained at leading stores. Prices for Japanese films are roughly equivalent to the film prices in America, but imported film may cost 30 to 40 per cent more. Black-and-white film processing service is available almost anywhere, many shops offering 24-hour service. The puzzling DPE sign hung out on many shops signifies that developing, printing and enlarging is done there.

Pakistan: Photographic equipment, including cameras and still and movie film, black-and-white and color film may be bought but not readily, and prices are higher than in America. Color and movie film are sent abroad for processing; 24-hour local service on black-and-white film.

Philippine Islands: Photo equipment, black-and-white and color film are available in Manila and other principal cities, but prices are much higher than in the United States. Developing and printing can be done within 24 hours.

Siam (Thailand): Black-and-white and color film, all sizes, for stills and movies are available. Prices are very high. It is recommended that visitors bring their own supply. Excellent film-developing facilities are available at a very low rate. Two-day service. It is recommended that photo purchases be made at Black and White Studio, New Road, opposite G.P.O.; V. Lyluck, corner of Customs House Lane, New Road; and Thai Photo Studio, corner Sriphaya Road.

Singapore: All kinds of film are available. Foreign cameras are inexpensive—especially German, Swiss, and Japanese imports which are duty free and tax free. Singapore has good processing—the best is the one-day service by a regular Kodak plant.

ALASKA, HAWAII and THE SOUTH PACIFIC

Alaska: Black-and-white, still and movie film and color film are available throughout the Territory. Camera and other photo equipment available at drug stores and camera stores. Developing facilities are of the

same standard as in the United States. Prices slightly higher. Alaska is a photographer's paradise. To capture the beauty of the land it is recommended that color film be used.

Australia: Still and movie film, including color, is available at reasonable prices. Also a wide variety of cameras and accessories, mainly German brands. Kodak has its own laboratories and stores here. Same-day developing service is available.

Hawaii: All types of film and photo equipment are available throughout the Islands at the same price as on the Mainland. Film developing takes three or four days.

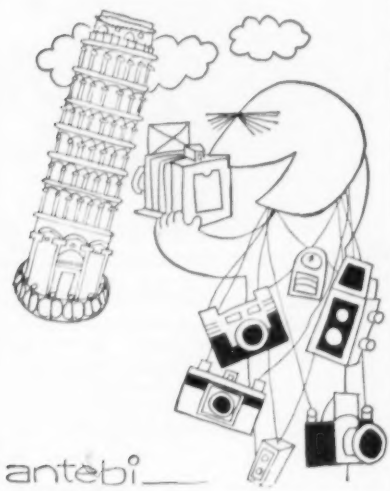
New Zealand: Color and still film is not available, but black-and-white still and black-and-white and color movie films, cameras and other photo equipment can be bought. Prices are higher than in the United States. Black-and-white stills can be developed in a day, but other work takes a longer time. It would be best to take undeveloped film back home.

AFRICA

Belgian Congo: All kinds of photographic equipment is available in Leopoldville. Kodachrome film is scarce. Color film cannot be developed locally.

Morocco: All kinds of camera and movie black-and-white and color films available in Casablanca and the principal cities of Morocco. Film developing in 24 hours. Work is good. Sunny Morocco is an ideal locale for color photography.

Union of South Africa: It's best to take with you all the film you'll need, although black-and-white still and movie film and also color film is available. Also cameras and other photo equipment. Film-developing facilities compare with ours at home.



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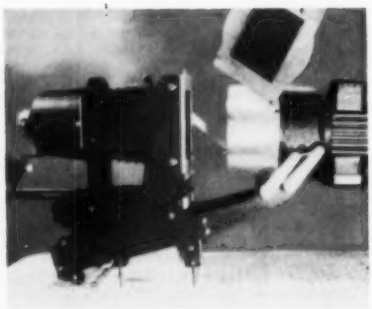
how the Striped Light pictures on pages 70-71 were made

1 HERE is the step-by-step method used by M. M. Kerper for the unusual experiment in nude photography shown on pages 70 and 71. With a ruling pen he drew a series of parallel lines on white paper, which he copied on high-contrast film. Negative shown is for illustration purposes; actual one used had finer lines.



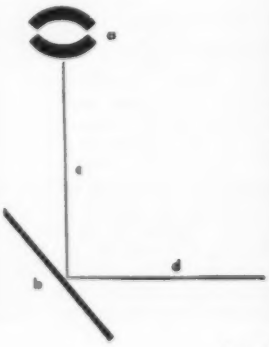
2 Negative in carrier was then placed in enlarger, which was set up in horizontal position on floor ready to project striped light on model. With weak enlarger bulb, exposure had to be excessively long, so Kerper experimented, finally deciding on flash. Bulb size and distance from subject had to be worked out.

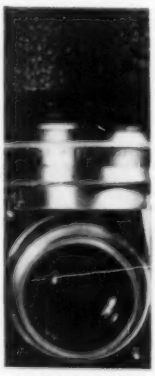
3 Enlarger cord was then plugged into flashgun extension outlet, which was synchronized to camera shutter. Using regular enlarger bulb, striped negative was projected and focused on model until desired zebra effect was obtained. A wide variety of effects is possible by altering the position of camera, enlarger, or model.

4 When everything was ready, the enlarger was replaced by a flashbulb, which, synchronized to the camera shutter, was fired by means of the flashgun at the desired moment. He used a GE No. 5 bulb with the enlarger lens stopped down to f/8. (Pacemaker Graphic) was set at 1/50, f/8, using Royal Pan film.

for vertical enlargers

Although Kerper went to the trouble of setting up his Omega enlarger in a horizontal position, a vertical setup can be used just as well by means of a mirror as illustrated here. Mirror (b) is placed directly beneath enlarger lens (a) so that projected image is reflected horizontally (d) to model. Reflection of lens in mirror is shown in photo at far right.





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guaranteed quality

SIZE	TYPE	CONTR.	QUAN.	PRICE
1⅞x2¾	SWGL	#1, 2, 3, 4	1,000 sh.	2.25
2½x3½	SWGL	#4 Deckld.	1,000 sh.	3.50
4x5	SWGL	#2, 3, 4	300 sh.	2.50
8x10	Ad-type	#1, 2, 3, 4	250 sh.	3.50
10x10	SWGL	#2, 3, 4	100 sh.	2.50
10x10	DWSGL	#2, 3	250 sh.	4.75
10x20	DWSGL	#2, 3	100 sh.	4.75
20x24	SWSGL	#1, 2, 3, 4	100 sh.	5.75

PLUS-X BANTAM 828 — 15 for 2.00 • 30 for 3.00

14 x 17 DEVELOPING TRAYS

White porcelain coated, Wt. 8 lbs. each 3.95 each ... set of 3 for 10.95

PLEASE INCLUDE POSTAGE

Include 25% on C.O.D. shipment. Note: orders without postage will be sent shipping charges collect. Unless otherwise noted, merchandise listed above is outdated U. S. Surplus but guaranteed good. Export & wholesale inquiries invited. WRITE FOR NEW FREE BULLETIN, JUST OUT!

SUPREME PHOTO SUPPLY CO.

11 BROADWAY, Dept. P NEW YORK 4, N.Y.

America's most versatile...

ARROW-VIEW

Transparency Viewer

AMERICA'S HANDIEST

Self Illuminating BATTERY VIEWER

- Modern in design ... color ... styling
- Equipped with LARGEST TELESCOPING LENS in a hand held self illuminating viewer
- Viewing Slot accommodates All 2x2 (35 mm) Slides
- Packaged in attractive 3-color box.

Adjustable Magnification

Easy Accessibility

$5.95

Complete with Batteries & Bulb

COMPACT-O-LITES

Folds In Half.

Priced from $6.75 to $17.95

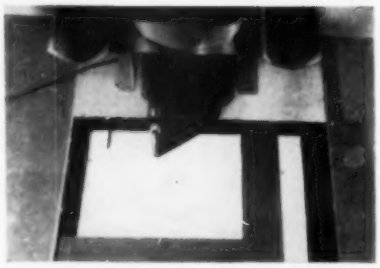
Send for Circular Describing Entire Line of Photo Products Manufactured.

ARROW METAL PRODUCTS CO.

108 N. JEFFERSON ST. CHICAGO ILL.

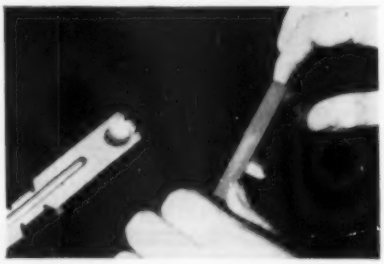
photo tips— short cuts to better pictures

Hold Easel Steady



A rubber mat (made from the type of material primarily intended for use on the floor of a car) cemented to the bottom of an enlarging easel will help to hold the easel steady on the enlarger base. It serves to protect from slipping and change of position which sometimes can be caused by an accidental touch on the easel. The material, which has a surface patterned in semblance of a rug, can be purchased at most automobile supply stores.—*Harrison Neustadt, N.Y., N.Y.*

Touch Method Print Tongs



When developing prints, it's easy to contaminate solutions by confusing the tongs used for handling prints in the hypo with those used in the developer. Try cutting one deep notch near the top of tongs used for developer—two notches on the hypo tongs. A three-cornered file can be used for metal tongs, and a sharp single-edge razor blade on those made of wood. Then, just running your finger over the notches identifies tongs even in the dark.—*Chris Lecakes, New York, N. Y.*

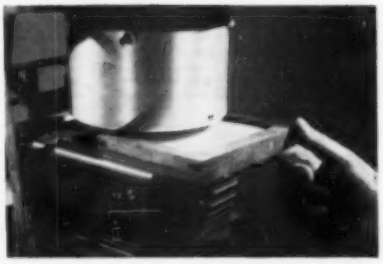
Substitute Squeegee

A kitchen utensil, designed for scraping food residue from dishes and pans, makes an excellent substitute squeegee when used as shown in accompanying illustration, in putting glossy prints on ferrotype tins. These food-scrapers are made of rubber which has just the right degree of flexibility for the purpose, and the wooden handle should be sufficiently long to provide leverage for a substantial amount of pressure when squeegeeing water from prints.—*R. Schweitz, Fairfax, Virginia.*

Economical Art Gum Holder

A metal container for 35-mm film makes an excellent holder and extender for a standard size piece of art gum—which is so useful for cleaning mounts and prints as well as for erasing. Used as illustrated here, the container permits utilization of the gum even when only a very short length remains. Pinching the sides of the container to fit the gum holds it firmly without twisting or turning, and keeps the unused portion clean.—*R. L. Taylor, Cuyahoga Falls, Ohio.*

Occasional Contact Prints



If you need to make a contact print or two in a hurry and have no access to a contact printer, your darkroom enlarger can be pressed into service and will do the job excellently. The printing frame should be slipped into the enlarger in place of the usual negative carrier, as shown in the accompanying illustration. This method supplies intense and even printing light which can be timed accurately by adjusting the enlarger timer.—*Kenneth Murray, Colon, Michigan.*

Why not send in your ideas for better picture-making and darkroom aids? We will pay $10 for each photographically-illustrated Tip accepted—$5 if not illustrated. Material must be original and not previously published.

FOR THE 8MM & 16MM MOVIE FAN

CINE TITLER

REG. $5.95 For 8mm & 16mm

$3.59

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture post-cards, titles of your own design; you can even shoot animated titles—an instruction booklet accompanies every titler. *Shipping Weight 4 lbs.*

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Titler alone $4.64

4-pc. 8mm ACTION EDITING SET

$25.95

● 8mm action editing viewer, drysplicer with built in scraper, pair of precision machined geared rewinds with fingertipped controlled drag brakes and 1200 ft. capacity.

If you'd spend 100% more, you wouldn't get a better buy than this 4-pc. outfit. This 4-pc. outfit costs actually less than the lowest-priced action viewer would cost alone! *Sh. Wt. 8 lbs.*

16MM 4 pc. Action Editor, similar to above, but with 2,000 ft. rewinds. $29.95

8mm PROJECTION EDITING VIEWER

$6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Shipping Weight 2 lbs.*

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

SUPER DELUXE 8mm EDITOR

$14.95

Same viewer, rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs.*

8mm ACTION VIEWER

$17.89 ● Projects brilliant 2½x3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

16mm Mod. $18.95 A viewer which makes editing a real pleasure. Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing—really a blessing for movies fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh. Wt. 4 lbs.*

SALE IN METAL REELS and CANS

8mm	200 ft sets 6 for 2.98
	400 ft. sets 5 for 2.98
	300 ft. sets 5 for 2.98
16mm	400 ft. sets 5 for 3.49

FREE with each set; 50 ft. Movie Features, worth $1.75.

½" f1.9 NORMAL FOC. MOUNT 8mm LENS

$12.95 PLUS YOUR LENS

Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13 mm) slow f:2.5, 2.8, 3.5 lens for a brand new coated ½" f:1.9 lens with clickstops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens! ½" f:1.9 lens without trade-in $19.95.

15MM F:1.9 BERTHIOT WIDEANGLE for 16MM $12.95

In Standard C Mount—Focusing 1 Ft. (30cm) to Inf.

Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say—the quantity is limited. *Shipping Charge 15c*

15mm F:1.9 Berthiot Wide-Angle + 3" Ctd. Foc. Mt.

COMBINATION 16MM OFFERS:

f:3.5 Unitel	$29.95
f:2.5 Kinetel	$42.95
f:1.9 Kinetel	$49.95
f:1.8 ultraspeed Unitel	$54.95

C mount lenses fit virtually all 16mm Revere, Keystone, Bolex, B&H cameras.

Matching WA, 3" Tele Objectives for B&H — $4.95 each.

2 x 2 GLASS SLIDEBINDERS

● Comparable to 6c slidebinders.

● One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass!

2½¢ ea. in lots of 200

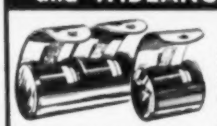
The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. *Shipping Weight 5 lbs.*

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.25

200 singleframe (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 | & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c. *Sh. Wt. per 100, 1 lb.*

800 for $18.95

Spiratone AUX. TELEPHOTO and WIDEANGLE LENSES



FOR COLOR — FOR BLACK AND WHITE

By far the most popular accessory for the 35mm camera owner! Spiratone lenses add to the camera the advantages of telephoto effects for improved perspective in portraits, for moderate distance shots so that the important subject matter will fill the entire negative or slide; and of wideangle effects, for landscapes, and indoors, where space is limited; of greater depth of field.

SPIRATONE LENSES OFFER THESE EXTRAS:

● Built-in or Separate Filterholder furnished for each (set of) lens(es)
● Interchangeability of standard adapters, so that one lens may often be used with several cameras (each lens is supplied with only one adapter—extra adapters are $1.25 each, when suited).
● Extra hard S-coating.
● Excellent color-correction.
● Lifetime Service Guarantee.
● No change in exposure or lens opening needed.
● Comprehensive instructions for simple use—lenses fit your camera like filterholders, require no installation.
● Availability of filters — your free choice of any TWO with every aux. lens you buy, selected from these: yellow, orange, green, haze, red, blue. Others $1.00 each.
● Availability of MATCHED telephoto and wideangle finders, and a special Universal Finder.
● Telephoto and Wideangle Finders fit accessory clip, can also be used handheld.

UNIVERSAL FINDER is matched to your wide-angle, normal and telephoto lenses. Ideal for every camera — even without auxiliary lenses, because it provides for much needed parallax correction from three feet to infinity. Available in two models: 50mm for Retina, Argus, Pony, etc., 44mm for Bolsey, Contessa, Signet.

Each lens in leather case (incl. 2 filters) *Shpg. Chg. 25c*	$16.95
Set of both lenses, in double leather case (including 4 filters) *Shipping Charge 60c*	$29.95
Each Finder, telephoto or wide-angle both for $7.40	$3.95
Universal Finder	$8.59
Accessory Clip for Argus C3, easily installed	$1.00
Accessory clip, easily glued to most cameras	75c

GREAT NEWS

Spiratone aux. telephoto and wideangle lenses, greatly improved, are now available at the same low prices for 2¼ x 2¼ Twinlens Reflex Cameras—Rolleicord and Rolleiflex bayonet mount (f:3.5 only), Ciroflex, Graflex 22, Ricohflex, Kodak Reflex. For twinlens users seeking a moderate increase or decrease in focus length, Spiratone aux. lenses add greatly to the versatility of their camera, with a minimum effect on coverage and resolution.

SPIRATONE AUXILIARY LENSES ARE AVAILABLE FOR THESE 35MM CAMERAS AND MANY OTHERS

ARGUS C3, 21 & C4, BANTAM, BOLSEY, CONTAFLEX, CONTESSA, EDINEX, EDIXA, KODAK 35, MERCURY, PERFEX, RETINA, SIGNET, VITO

f/o ROLLEI FLEX CORD, CIRO RICOH FLEX, GRAFLEX 22, OTHER REFLEX TWINLENS CAMERAS

EYELEVEL FINDER for ROLLEI

$7.95 ● At last — an expensively finished optical device which shows a right side up image for easy eyelevel focusing! Clips instantly on and off Rollei hood! Highly corrected optics, all metal construction. Same price for RICOHFLEX, CIROFLEX, GRAFLEX 22 models.

MAGNIFYING HOOD $2.95 PPD.

FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleis, Graflex 22, Ricohflex.

COMBINATION OFFER: Magnifying Hood plus Fieldlens $4.50

FIELD LENS $2.00

A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2½ TIMES AS MUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.

AT LAST! THE 35mm MINIDAPTER $9.95 Ppd

Make your 120 size camera into an efficient 35mm (NOT 828) camera—for color, and B&W. Take full advantage of the 35mm size—choose from dozens of different types of films, use economical reloads, take gorgeous 2x2" color slides (which the processor mounts for you!). Take 18 or 34 exposures—or load any length you like. The Minidapter requires NO installation—you can 'switch' back to 120 any time you like.

The Minidapter consists of a 35mm Film Guide Plate, Cartridge Adapters, an Exposure Counter, a Groundglass Drop-in Mask, and an Optical Viewfinder with attachment bracket—so you can take both vertical and horizontal shots!

FREE with Minidapter: 20 exp. Anscocolor reload, worth $1.90

FOR THE DARK ROOM

SAVE 50% ENLARGING LENSES

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such fine lenses. *Ship. Charge 15c*

2" f:3.8, Leica thread, for 35mm	$7.95
3½" f:4.5, clickstops, for 2¼x3¼", 2¼x2¼"	8.95
5¼" f:4.5, clickstops, for 4x5	19.95

ELECTRIC 2-SURFACE DUO-DRIER

$8.95

WITH 3 12x17" FERROTYPE PLATES AND STAND

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints. Singleweight or doubleweight, glossy or dull finish—simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. *Shipping Weight 10 lbs.*

2¼x3¼ BELLOWS ENLARGER

$16.95 compl. with bulb and lens

Compare this enlarger with $50.00 enlargers, and then decide. Metal well ventil. lamp housing—bellows focusing — sturdy 13"x16" baseboard — 22" pole — glassless 2¼ x 3¼ carrier — 2¼ x 2¼, 35mm glassless carriers $2.80 ea. — achromatic anastigmat f:6.9 lens — difussion system for even light distribution.

Same Enlarger, but with Double Condensor and 3½" f:4.5 ctd. lens with clickstops. $29.95

Same Enlarger, but with Double Condensor and 2" f:3.8 ctd. lens for 35mm. $22.95

Shipping Weight 20 lbs.

SINGLE SURFACE DRYER

with 2 heavy duty 12x17" ferrotype plates. $5.95

Suggestion: Bottle of Ferrotype Polish 35c. Stainless Steel Squeege Roller 95c

11x14 TRAYS 3 for $4.19

Made of heavy acid-proof plastic, with reinforced ribs, handy pouring spout. *Shpg. Wt. 5 lbs.* 8x10 Trays 3 for $2.39. *Shpg. Wt. 4 lbs.*

AUTOTILT PRINT WASHER

All metal 12x15" works in any sink. If bought at same time as any darkroom items of $4.98 and up, only $1. *Shpg. Wt. 3 lbs.*

ALL METAL 11 x 14 EASEL

INCLUDING FOOTSWITCH $7.69

- Solid frame guide on 4 sides for proper alignment.
- Spring steel masking bands calibrated in inches and mm.
- Adjustable for all sizes from 1x1" to 12x15".
- White enameled base.

Extra sturdy (net weight 4 lbs.!) Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. *Combined Ship. Wt. 6 lbs.*

8x10 Enlarging Easel, same construction as above, with footswitch $4.98

ENLARGING TIMER

$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 30c.*

HYPO TESTER $1.00

A hydrometer-type device which instantly shows correct fixing time. Helps eliminate stained prints and wasted hypo. *Shipping Charge 10c.*

DEVELOPING TANK

ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616. $1.49

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.39 *Shpg. Wt. 2 lbs.*

3 PC. ENLARGER ACCESSORY KIT

REG. $9.90 $3.98

VALUABLE TO BEGINNERS AND ADVANCED AMATEURS

Set contains sturdy footswitch, Enexpo Enlarging Exposure Meter which shows required time for any paper directly on chart, regardless of enlargement size, and Teststrip maker which helps check accurate exposure and shows where to dodge. *Shipping Weight 4 lbs.*

FREE WITH SET: Auto-Tilt 12x15" all metal washer

ACCURA REFLEX HOUSING for LEICA, CANON $39.95

Shpg. Chg. 15c. READY TO USE—WITH DUAL RELEASE SYSTEM

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS

REFLEX HOUSING + Folding Bellowscope	$49.95
+ Special ctd. 135mm f:3.8 SUN tele	69.95
+ Folding Bellowscope and special ctd. 135mm f:4.5 telephoto	73.95

FREE with any combination offer above: New Eyelevel Mirror device, a $14.00 value.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — slight extra handling charges apply.

SPIRATONE INC. 49 WEST 27th ST., NEW YORK 1, N. Y.
SEND MAIL ORDERS TO 135-06 NORTHERN BLVD DEPT P6 FLUSHING 54 N Y

SENSATIONAL SAVINGS ON

GENUINE LEATHER GADGET BAGS

5 models to suit every need and taste. Models "Compact," "Medium" and "Large" made by America's largest gadget bag manufacturer. Models "Jumbo" and "Oversize" made by other well-known company.

Large outside pocket, adjustable shoulder strap, rich saddle tan shade, solid brass hardware, adjustable inside partition.
"Compact", 7x6½x4½", (285 cu. inches plus outside pocket), an $11.00 class bag $5.89
"Medium", 8½x10½x8", (360 cu. inches, plus outside pocket), a $15.00 class bag $7.89
"Large", 10x12x5", (600 cu. inches, plus outside pocket), a $19.00 class bag $9.89

"Jumbo"
12 x 11 x 5", has additional inside pocket, (660 cu. inches, plus extra-large outside pocket), a $25 class bag.
$11.89

"Oversize"
16x11x6", top grain cowhide, shoulder-strap goes around bag for easy hold, pod carrying (1050 cu. inches), a $40.00 class bag
$16.89

Shpg. Wts. for above: 5, 6, 6, 6, 6 lbs. respectively.

SAVE 60%
8mm 1½" f:1.8 TELE WITH LIFETIME SERVICE GUARANTEE

Almost too good to be true! You'd expect to pay more than double, perhaps triple for this ultraspeed lens! Ctd., color-corrected, click-stops filterholder, for all 8mm cameras (specify model).
8mm f:1.9 Wideangle Lens, Ctd., Color corrected .. $17.95
$24.50

3-PC. EXTENSION TUBE SET FOR LEICA, CANON $1.98

A $6.00 precision machined metal set at an unbelievable saving. Standard 5mm, 15mm, 30mm tubes. Shpg. Chge. 15c.
3 Pc. set for PRAKTICA, PRAKTIFLEX FX, CONTAX S, D, DA $3.98

8MM ACTION VIEWING SET
SAVE 47%
$20.95

Real Action Viewer projects 2¼x3¼ motion picture on built-in screen. Easy to thread, scratch-proof. Deluxe rewinds have brakes for easy handling. Splicer comes complete with scraper, is all-metal. Individual components alone would cost $37.05. Sh. Wt. (for 4 pcs.) 8 lbs.
SAME SET FOR 16MM ONLY $22.95.

German Import REFLEX HOUSING $27.95 FOR LEICA-CANON

Ideal for parallax - free closeup, telephoto, medical and scientific work. Adjust focus critically under magnifier on bright groundglass. Turn housing for vertical shots. Dual cable release makes mirror jump up, releases shutter for exposure.
REFLEX HOUSING complete with focusing extension tube and 135mm lens $53.95
Shpg. Chge. 75c

STEREO SLIDEBINDERS
2½¢ ea. in 500 lots
Reg. 6c each. Famous lockslide mounts, sturdy cardboard, no pasting. For Realist-size slides. 100 for $3.00; 500 for $12.50. Shpg. Wt. per 100 2 lbs.

Fresh, Latest $34 Type, Bulk 35MM ANSCOCOLOR TUNGSTEN
An unusual purchase enables us to offer this fine film at the lowest prices ever: 50 feet $6.95, 100 feet $15.95. (Figure out your cost: 50 ft. make 14 20 exp., 100 ft. 29 20 exp. rolls!). Daylight (535) type—add 20%.
Shpg. Chge. 75c

SAVE 50% ON FAMOUS MAKE 1955 MODEL 90MM F:4 RF-CPLD TELE
FOR LEICA, CANON $29.95

Coated, color-corrected lens in precision lightweight leather-trimmed mount couples to rangefinder for sharp b&w or color shots. Focusing from 3 ft. to infinity. Depth of field scale.
Leather Case $4.98
Matching Finder $5.95
Lens, case, finder, all 3 for $39.95
Shpg. Chge. 75c

ANSCOCOLOR
120, 620—each 75c, 3 for $2.25; 4x5 cuttings, 10 for $2.49, 50 for $9.95.
Specify Daylight or Tungsten. Add for Postage.

2X TELEPHOTO and WIDEANGLE LENSES for 8MM BROWNIE, B & H 220
$14.95 EA. SET FOR $27.95

Auxiliary lenses especially designed for these cameras, making them as versatile as expensive cameras with interchangeable lenses. Coated and color-corrected. No change in exposure or lens opening needed. State camera, model you have.
Telephoto-Wideangle Finder for Brownie $1.50 or Free With Set.

ALL METAL 2x2" SLIDEFILES

2 For $3.79
6 For $9.95
Each file holds 300 glass or metal bound, or 750 cardboard mount slides in groups. Snap lock. Metal Dividers. Sh. Wt. ea. 3 lbs.

FAMOUS MAKE
METAL 2x2 BINDERS
4¢ EACH IN 1000 LOTS

So simple, so fast—yet, your slides get the needed protection from dust and fingermarks in this functionally styled steel binder. Place transparency between two glasses, insert in metal mask and push into binder! Easy to take apart and use over. No taping, gluing. Sh. Wt. 2, 3, 20, 40 lbs.
40¢ for $2.35; 100 for $8.25; 500 for $35.00; 1,000 for $40.00. Sample Pkg. of 20, $1.50 ppd.

Every item guaranteed to be of good quality and free from defects. All articles brand new, unless specifically stated otherwise. Prepay in full or send 25% deposit and we ship C.O.D. for balance. Prices do NOT include postage which must be prepaid.
NO catalogues available—keep watching our ads. Specific inquiries gladly answered. Mail Orders ONLY.

DISCOUNT PHOTO
708 Byron Ave., Dept. PG, Franklin Square, N. Y.

Calendar of exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

Color Print Contest*, Color Division of the Photographic Society of America, Philadelphia 3, Pa.
Closing date May 20, 1955.
Entry fee $.50.
For information and entry blanks, write Contest Director, Joe E. Kennedy, 1029 Kennedy Bldg., Tulsa 2, Okla.

25th Midland Salon of Photography*, The Midland Counties Photographic Federation, Wednesbury, Staffordshire, England.
Closes May 28, 1955.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Edwin Richards Art Gallery, from July 2 to 30.
For information and entry blanks, write Geo. Vernon Billson, Gordon Cottage, Clive Road, Bromsgrove, Worcestershire, England.

6th Annual Southwest International Exhibition of Photography*, Southern California Association of Camera Clubs, San Diego, Calif.
Closes June 1, 1955.
Entry fee $1, four prints and or slides allowed.
On exhibit at Southern California Exposition and San Diego County Fair from June 24 to July 4, 1955.
For information and entry blanks, write R. J. Smith, P. O. Box 337, La Mesa, Calif.

1955 Exhibition of Pictorial Photography, South Shields Photographic Society, South Shields, England.
Closes June 3, 1955.
Entry fee and number of prints on request.
On exhibit at South Shields, July 2 to 23, 1955.
For information and entry blanks, write E. C. Thorburn, Sec'y., 156, Coleridge Ave., South Shields, England.

17th Annual International Finger Lakes Salon of Photography*, Auburn Camera Club, Auburn, N. Y.
Closes June 8, 1955.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Cayuga Museum of History and Art from June 11 to July 3.
For information and entry blanks, write Professor Walter K. Long, Director, Cayuga Museum of History and Art, Auburn, N. Y.

1st Pondicherry International Salon of Photography, Ashram Photography, Pondicherry, India.
Closes July 10, 1955.
Entry fee $1, number on request.
On exhibit in Pondicherry during August, 1955.
For information and entry blanks, write Wilfred C. Pinto, Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

8th Illinois State Fair International Exhibition of Photography*, Capitol City Camera Club, Springfield, Ill.
Closes July 27, 1955.
Entry fee $1, four prints allowed.
On exhibit at State Fair, August 12 to 21.
For information and entry blanks, write Evelyn M. Robbins, 2417 South 11th St., Springfield, Ill.

4th Annual Photographic Salon, Sandy Bay Camera Group, Rockport Art Association, Rockport, Mass.
Closes August 10, 1955.
Entry fee $1, four prints allowed.
On exhibit at Rockport Art Association August 28 to Sept. 10, 1955.
For information and entry blanks, write Mr. Obert A. Hagen, 18 Chestnut St., Gloucester, Mass.

4th Salon Internacional de la Pena Fotografica Rosarina, Pena Fotografica Rosarina, Rosario, Argentina.
Closes August 15, 1955.
Entry fee $1, four prints allowed.
On exhibit in Rosario from October 1 to 30, 1955.
For information and entry blanks, write Pena Fotografica Rosaria, Sarmiento 633, Rosario, Argentina.

1955 Evergreen Empire Color and Nature Slide Exhibition*, Bremerton Camera Club, Bremerton, Wash.
Closes August 15, 1955.
Entry fee $1, four slides allowed.
On exhibit at Kitsap County Fair, Bremerton from August 25 to 28; at YMCA, Aberdeen, on August 31; and Seattle, Sept. 9.
For information and entry blanks, write C. W. Biedel, Box 1236, Station A, Bremerton, Wash.

2nd Annual Central Washington Photographic Salon, Yakima Camera Club, Yakima, Wash.
Closes August 27, 1955.
Entry fee $1, four prints allowed.
On exhibit in Yakima from Sept. 21 to 25, 1955.
For information and entry blanks, write G. S. Maring, 218 N. 35th Ave., Yakima, Wash.

1955 Northwest International Photographic Salon*, Western Washington Fair, Puyallup, Wash.
Closes Sept. 4, 1955.
Entry fee $1, four prints allowed.
On exhibit at Western Washington Fair, Puyallup, Sept. 17 to 25, 1955.
For information and entry blanks, write Western Washington Fair Association, Puyallup, Wash.

Chicago International Salon of Photography*, Chicago International Photographic Salon Association, Inc., Chicago, Ill.
Closes Sept. 10, 1955.
Entry fee $2, four prints allowed.
On exhibit at Museum of Science and Industry, Oct. 2 to 30.
For information and entry blanks, write Miss Mary Abele, 2617 Hartzell Street, Evanston, Ill.

11th International Color Slide Exhibition, Chicago Color Camera Club, Chicago, Ill.
Closes Oct. 10, 1955.
Entry fee and number of prints on request.
On exhibit at Museum of Science and Industry Oct. 30 and Nov. 5 to 6, 1955.
For information and entry blanks write Frances Hutton McQuown, 8 South Michigan Ave., Chicago 3, Ill.

Popular Photography

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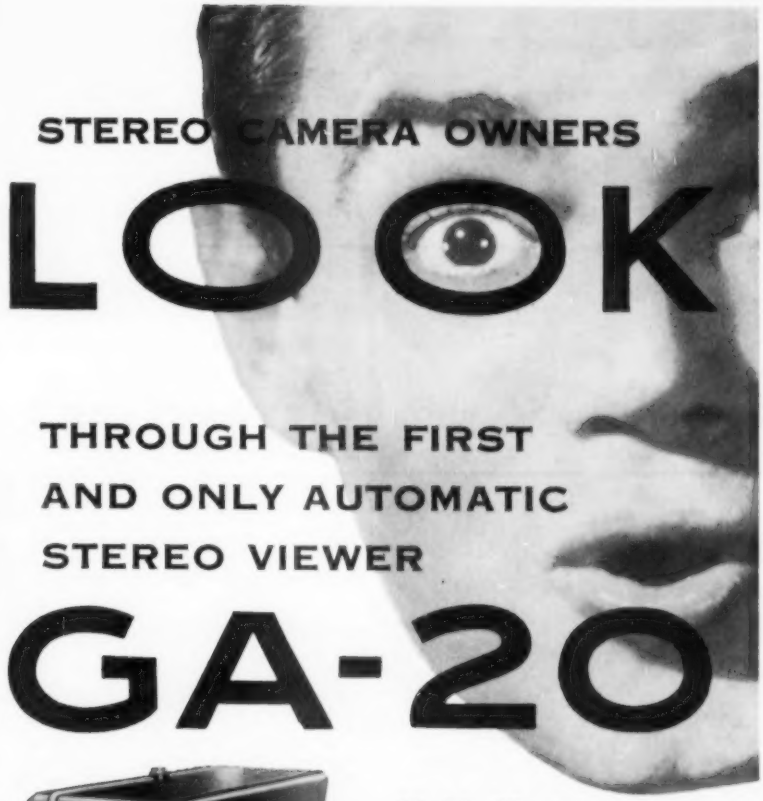
A Camera Packboard For Field Trips

For photographers who have occasion to carry heavy, unwieldy photographic equipment for appreciable distances, naturalists employed at Yosemite National Park have devised a method that reduces the transportation problem. A surplus-stock Army packboard was used as a base on which they constructed a box, made of ¼-inch plywood and Masonite. Cloth-lined compartments were built in to hold a 4x5 camera and a 35-mm camera, with spaces for extra lenses, film, light meter, and other essential accessories. A tripod is strapped to one side. The single door facilitates quick selection of required equipment. In use, weight is distributed evenly by means of the canvas backing of the packframe, making it

Unit is planned to distribute weight of load evenly; the packboard straps over shoulders, leaving hands unencumbered.

Single, full-size door affords easy access to camera equipment as needed. Tripod is fastened to side of case.

possible to carry a large quantity of photographic equipment on long hikes with a minimum of effort and a maximum of freedom of motion.—*F. C. Hubbard, Yosemite National Park, Calif.*



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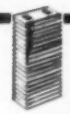

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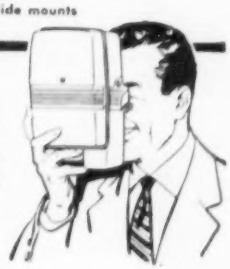

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Vistascope lens takes in a broad field to cover 50 percent more area than normal lens.

VISTASCOPE FOR WIDE-SCREEN SLIDES

Anamorphic lens can be used on certain camera-lens combinations for taking pictures, and on all projectors in showing slides

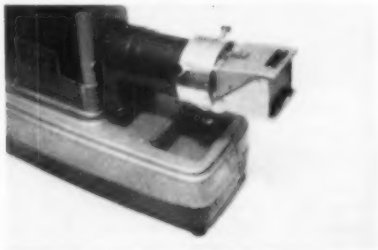
VISTASCOPE (See POPULAR PHOTOGRAPHY, February 1955, page 98) an anamorphic 16-mm attachment (price $125) for making wide-screen motion pictures, can be used successfully for making wide-screen 35-mm slides on several cameras using certain lenses. Experiments by Bennett Galef of Vistascope Corp., 100 Central Park South, New York, N. Y., have singled out the following combinations: Rolleiflex with Rolleikin 35-mm back attachment, and single-lens reflex type or normal 35-mm camera with lenses having focal lengths of at least 85-mm.

After a photograph is taken and processed as you normally would, it is projected by placing the Vistascope attachment on a slide projector. Vistascope Corp. has adapter for fitting the attachment to various cameras, and a universal adapter which is used on all projectors.

The anamorphic process "squeezes" images in taking pictures. The same lens used in taking the photograph is placed on the projector to "un-squeeze" the image. Wide-screen Vistascope slides can be projected on a flat screen, and final picture gives a 2:1 ratio.—

Comparison between normal shot (top) and squeezed Vistascope picture (bottom) illustrates how anamorphic principle works.

Vistascope fits both camera and projector



Attachment is mounted on (from left to right) normal 35-mm camera, twin-lens reflex, and single-lens reflex. For showings, the lens is placed over projector lens.

BROOKS

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Praktica FX f/1.9 preset Primoplan	$159.50	$ 79.95
Flexaret Synch. f/3.5	99.50	48.95
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Ditto Case	8.95	5.95
Bolsey B2 f/3.2 lens	56.50	39.95
Bolsey B22 Setamatic f/3.2 lens	69.50	44.95
Bolsey C reflex f/3.2 lens	99.50	48.50
Contax IIA f/2 X. synch.	412.00	218.00
Contax IIIA f/1.5 X. synch.	336.00	279.00
Super Ikonta A f/3.5 Tessar X. synch.	99.00	69.00
Super Ikonta B f/2.8 Tessar X. synch.	139.00	99.00
Nikon 1954 model, w/f/1.4 Nikkor	299.50	189.00

USED VALUES

Leica IIIF f/2 Summitar	173.95
35mm Summaron f/3.5	69.95
90mm Elmar f/4 Chrome	69.95
85mm Cannon f/2 ctd.	69.95
135mm Hektor f/4 Chrome	98.95
Contax II f/2 Sonnar	98.50
Contax IIA f/2 Sonnar	169.50
85mm Sonnar f/2 light weight	109.00
135mm Sonnar f/4 light weight	99.00
85mm Nikkor f/2 ctd. for Contax, Leica	98.00
135mm Nikkor f/4 ctd. for Contax, Leica	74.00
Bolex H-16 Leader f/1.9 ctd.	199.00
2¼ x 3¼ Graphic outfit, rf and fl. gun	87.50

Many others—write for complete list.

BROOKS 1st for Press

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	Crown Graphic	Speed Graphic
4 x 5 w/135 mm Xenar f/4.7 MX 1/400	$199.50	$239.50
w/135mm Optar f/4.7 MX 1/400	287.45	331.45
w/Optar f/4.7 MX 1/400	271.45	315.45
w/127mm Ektar f/4.7 MX	269.45	313.45
w/135mm Xenar f/3.8 MX 1/400	259.50	299.50
w/135mm Xenar f/4.5 MX 1/400	249.50	284.50
w/152mm Ektar f/4.5 X sync. 1/200	293.45	347.45

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23 Graflmatic Film Holder for 2¼ x 3¼	17.95	14.40
23 or 22 Roll Holder for 4 x 5	23.95	19.20
45 Graflmatic Film Holder for 4 x 5	24.95	19.95
4 x 5 Graflarger	39.75	31.50
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w/101mm Ektar f/4.5 MX 1/800	297.55	336.05
w/105mm Ektar f/3.7 MX 1/400	298.55	337.05
w/101 Optar f/4.5 MX 1/400	279.85	318.35

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Leica IIF body, built-in flash	120.00
Leica IIIF body, built-in flash	180.00
Leica IIF with f3.5 Elmar	177.00
Leica IIIF with f/2 Summicron	336.00

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50mm Summicron f2	159.00	156.00
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90mm Elmar f/4, Chrome	93.00	90.00
90mm Elmar f/4, Chrome, Collaps. mt.	150.00	
125mm Hektor, f/2.5		147.00
135mm Hektor, Chrm., f/4.5	141.00	135.00
135mm Hektor sht. mtd.	121.50	120.00
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400mm Telyt, f/5		450.00
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300mm Kilar, f/5.6		149.95
400mm Kilar, f/5.6		239.95
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Auricon Cine Voice, 100 ft. mag. camera	$495.00	$375.00
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25mm ultra W.A. f/1.8 Switar 8mm $118.50

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16MM SPECIALTIES

New Zoomar 16 lens, 1 to 3-in. f/2.8 $600.00

New B & H Anamorphic lens for wide screen movies $596.00

New B & H 70H f/1.9 $625.00

New 400 ft. magazine for above $162.50

New Motor for above, 8 to 64 frames $142.00

Bell & Howell 1 in. .095 lens, C mount $209.50

Bell & Howell 10mm W.A. f/1.8 C mount $124.50

NEW ARRIFLEX 16

The only 16mm camera providing through-the-lens focusing and viewing during exposure, electric motor drive. Matte box, cables

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16mm Xenon f/1.9 lens $170.00

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Magnazync SW 602, 16mm film transport with center tracking. Complete in portable case $1275.00

Other Model Prices on Request

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BROOKS 1st for Linhof

Linhof 2¼ x 3¼ Camera — Complete 3 Lens Outfit

Super Technika 2¼ x 3¼ Camera, 65 f/6.8 W. A. Angulon Lens, 105mm f/3.5 Schneider Xenar Normal Lens, 180mm f/5.5 Tele-Xenar Telephoto Lens. All in full synch. Compur Rapid Shutter to 1/500 sec. All lenses coupled to range-finder $569.90

Same as above, with 105mm f/2.8 Xenotar, W. A. and Telephoto $662.70

LINHOF 4 x 5 SUPER TECHNIKA

Rolling Back — Triple Extension Bed — Drop Bed — Tilting and Swinging Back — Rear Multifocus Rangefinder — All Lenses Coupled to Rangefinder — And **NOW NEW UNIVERSAL BACK** and Exfalite Screen. (Accepts Polaroid, Graflmatic, and Roll Film Holders).

4 x 5 LINHOF OUTFITS — Price below includes camera with lenses (✔). With **full synch. MX Shutters up to 1/500 sec. Coated** — Other combinations on request

4 x 5	135mm f/3.8 Press Xenar	150mm f/4.5 Xenar	150mm f/2.8 Xenotar	90mm f/6.8 Angulon	240mm f/5.5 Tele Xenar	Price
One lens Outfits	✔					$429.70
		✔				$419.70
			✔			$629.25
				✔		$515.15
Two lens Outfits	✔			✔		$505.15
		✔		✔		$714.70
			✔	✔		$635.60
				✔	✔	$635.60
Three lens Outfits	✔			✔	✔	$845.15
		✔		✔	✔	
			✔	✔	✔	

GOERZ LENSES

3" W.A. for 4 x 5 Ilex shutter $198.50

6" W.A. f/6 for 8 x 10 full synch. shutter $285.00

GOERZ LENSES in full synch.

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400mm Tele-Kilar f/5.6	$239.95

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YOU CAN make an interesting montage

By JOSEPH FOLDES

Camera and photoflood in position for first shot, light aimed at face of model posed against background of solid black.

Pleasing effects like this, showing twin likenesses of same model on one print, are achieved by technique described in article.

PHOTOGRAPHS IN WHICH the subject appears twice on the same print are not difficult to make. Just follow the simple instructions given here and see how easy it is to make a montage by intentional double exposure.

First, you will need a solid black background. This can be provided by covering a wall with black paper of the kind that is sold in artists' supply stores, or in shops which sell display materials. Put a No. 2 photoflood bulb in a reflector on a stand and place it to the left and a little distance in front of your camera, which is set on a rigid tripod.

Your model, dressed or draped in black (preferably a dull-surfaced material) can now be seated on a stool, facing the light, which should then be raised until the reflector is about two feet above the model's head and aimed at her face.

Focus carefully so that model's head will be at the left side of the picture area, a little below the center. Make an exposure of 1/10 second at *f*/5.6. Do not advance or change the film, but move the camera very carefully so that you can then focus on model's head at the *right* of the picture area, a little *above* center. Now make a second exposure at same shutter speed and lens stop.

Then advance the film and take another pair of pictures on the next negative, following the foregoing procedure exactly except for lens stop, which should be *f*/8 for these two shots.

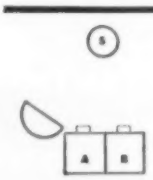
Advance film again and take a third pair of pictures, this time making your lens stop *f*/11. For all three sets of pictures, shutter speed is 1/10 second.

If you wish, you can make another interesting photograph of the same kind by moving the light to the side so that only one side of model's face will be lighted, and changing the pose. Then take three more pairs of shots.

Develop your negatives in one of the standard fine-grain developers such as Microdol, FR Super X-33, or Ansco Finex-L (which was used for negatives of the pictures accompanying this article) for 15 minutes at 68 F, agitating frequently. Fix negatives in hypo containing hardener, wash them in running water (approximately 68 F) for about 35 minutes, and hang them to dry.

Select the best of a set of three negatives and make your prints. Use No. 2 paper if you have a condenser enlarger —No. 3 for a diffusion enlarger.

It sounds easy and it is easy, and by following directions faithfully you should have results like those shown here.—



First and second positions of camera ("A" and "B") and relative placement of lighting and model (designated by circled "S") are shown here and in photograph at top of page.

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Daylight or Tungsten 20-Exp., including processing.
Each **1.95**
3 for 5.69

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Daylight or Tungsten
20-Exp. **3 for 3.45**
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35mm 100ASA Aero Ektachrome*
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(Processing Not Incl.)
Processing Charges:
20 Exp. without mtg. 75c
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HOME PROCESS KIT for Aero Ektachrome. All chemicals necessary.
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35mm x 100' ROLLS*
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16mm x 100' ANSCO COLOR
Factory Packed 1954 Date. Fully guaranteed. **5.95**
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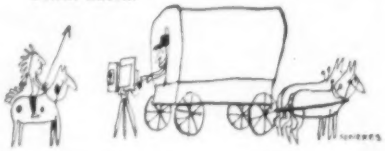
May 1-15

Alabama, Tuscaloosa—(Veterans Administration Hospital); Ninth Salon.
California, Petaluma—(Petaluma Camera Club); Eighth Salon.
California, San Bruno—(Portola Camera Club); Fifth Salon.
Illinois, Bloomington—(Bloomington-Normal Camera Club); Fifth Salon.
Kansas, Abilene—(Jeffcoat Studios); Fifth Salon.
Kansas, Hutchinson—(The Hutchinson News-Herald); Tenth Salon.
Minnesota, St. Paul—(Fisher Photo Supply Co.); Fifth Salon.
New York, Rochester—(Rochester Public Library); Ninth Salon.
North Carolina, Winston-Salem—(Salem College); Eighth Salon.
Ohio, Kent—(Kent State University); Eighth Salon.
Pennsylvania, Philadelphia—(Photographic Society of Philadelphia); Ninth Salon.
Rhode Island, Providence—(Brown University); Tenth Salon.
Washington, Seattle—(West Seattle High School); Ninth Salon.
West Virginia, Wheeling—(Ohio Valley Camera Club); Tenth Salon.
Wisconsin, Fort Atkinson—(Fort Atkinson Camera Club); Fifth Salon.

June 4-18

Illinois, Chicago—(Fort Dearborn-Chicago Camera Club); Ninth Salon.
Illinois, Waukegan—(Waukegan Camera Club); Fifth Salon.
Michigan, Owosso—(Owosso Camera Club); Ninth Salon.
Minnesota, Brainerd—(Madden Lodge); Tenth Salon.
Wisconsin, Merrill—(L. F. Strassheim Co.); Tenth Salon.



How to Shoot a Wedding

(*Continued from page 48*)

keeps himself out of the limelight.

Martin, even though he is an old-timer at wedding photography, still admits that he has butterflies in his stomach before every wedding. "There are no retakes on wedding candids," he said. "Unless an amateur is really proficient, he should not offer to replace a professional candid wedding photographer at a wedding of a friend." Instead, Martin continued, the amateur should try to gain experience by supplementing the professional's efforts. Lacking experience, the amateur may soon find that more things can go wrong in his rush to get a picture than he realized. Often he may find himself coming as the bride and his picture are leaving.

According to Martin, a wedding photographer must have his equipment in perfect working order, the notes from his research on the wedding memorized, and a basic shooting plan in mind. He always should be ready, also, to catch that offbeat picture that just can't be planned but will be treasured by the bride and her family for years. Martin offers an example of the unusual picture a wedding photographer might get from an incident which occurred during one of his jobs.

"The bride was an ardent horsewoman," he said, "and just as she was about to step into her limousine to go to church, her horse peeked over a hedge to see what was going on. The bride turned, walked over and showed him her bouquet. I got the picture and the bride loved it."

What about equipment?

The Ira Hill Studio is equipped to take normal stills, stereo slides, and motion pictures of weddings. (stereo and motion-picture photography will be discussed later in this story.) The still equipment Martin uses is a 4 x 5 Speed Graphic and a strobe unit. His film is in film packs or magazine holders so that he can operate as fast as possible. In addition to the electronic flash unit, Martin carries a flash gun and a sleeve of flash bulbs in case something goes wrong. All his equipment is tested before he goes out on an assignment.

Martin thinks that the 4x5 negative allows a margin for error that is vitally important. A tiny error on a small film area becomes gigantic when enlarged to 8x10. There's also an advantage in retouching a larger film size. Although there is no maximum or minimum on the number of shots Martin makes at a wedding, he says that his shooting ranges from 48 to 140 negatives on each assignment.

Photographer Martin gets ready to make a picture of the bride and groom coming up the aisle. He uses electronic flash.

The amateur photographer, most likely, will not have the same type of equipment as Martin has, but there is very little reason why he cannot produce some good pictures with even the most inexpensive flash camera. Here are tips from Martin's years of experience which can help the

amateur get better wedding pictures:

Research. Certain facts have to be ascertained by the photographer beforehand from the person who runs the wedding. Will the church permit flash before the ceremony, during it, after it, or not at all? Maybe a church will bar cameras altogether. The majority, however, will at least allow you to make a time exposure during the ceremony.

Another important question to ask is, "What hand will the bride use to throw her bouquet?" If she's left-handed and the photographer is stationed on her left, at the peak of the action her arm will cover her face.

Must pictures. Martin believes, "Every wedding is exactly like every other, yet, no two weddings are identical." There are "must" shots which he makes at each wedding—the bride at home putting on her veil, the bride stepping through the doorway of her home on her way to church, a shot as she goes up the church stairs, picture of her starting down the aisle, an over-all shot during the ceremony, the bride and groom coming back down the aisle, the reception line, the bride and groom dancing, the bride and groom cutting the wedding cake, and one of the couple just before they leave on their honeymoon.

"Some weddings," says Martin, "include the bachelor's dinner. Some fine pictures of the groom—who is sometimes overlooked when the bride is around—can be made here."

Martin stresses the point that although the framework is the same, the coverage for every wedding is unique. One place where the amateur photographer has an advantage over the professional covering a wedding is in personal friendship with the families concerned. The amateur, according to Martin, can line up exclusive shots which the professional has no idea of. There may be a relative visiting from some far-off place. An amateur would know this, and make a picture of this relative with the bride and groom. Such a shot would mean quite a bit, yet, for lack of contacts, the professional could not get it. Without ever duplicating a picture made by a professional at a wedding, the amateur photographer could make many fine and meaningful pictures.

Actual shooting. Martin is always thinking ahead. While he is shooting a picture of the ceremony from the choir loft, for instance, he is planning how to make his next shot from the sacristy showing the groom kissing the bride. When he gets to the position for this shot, he is thinking of where he will stand to photograph the bride as she comes up the aisle. One photographer covering a wedding must hustle to cover everything at a wedding. Experience alone teaches a photographer how to be at the right place at the exact moment.

"Portrait rules," says Martin, "apply to candid wedding photography. Keep a heavy-set woman against a dark background when you can. Find the bride's best angle and concentrate on it. If she isn't the prettiest girl in her wedding party, then photograph her without bridesmaids. Include her husband in most of the pictures because her expression when he's near will make her look her smiling best on this day of all days.

"If the bride wears a long train, shoot in profile from the side of the church to show the sweep of the train rather than the usual three-quarter view that shows the bride on the father's arm.

"Time exposures of the ceremony are usually made from the floor at the back of the church with a press-camera in horizontal position, then printed vertically. Another good spot for this shot is from the choir loft, but make sure it will be open for your use. You can support your camera during the time exposure with some hymnals, a railing, or even the top of the organ. Your first few exposures of this part of the ceremony will teach you how to judge exposure accurately." Martin usually shoots wide open ($f/4.7$) at about one second. He never uses an exposure meter but can judge lighting conditions.

Martin cautions the wedding photographer not to toss his used bulbs and film pack, or roll film ends just anywhere. Well in advance of the reception, the photographer should locate a wastepaper basket where he can dispose neatly of exposed bulbs and paper.

Still materials. Because wedding pictures will be kept and looked at for a lifetime, Martin insists that only the best materials be used. He also makes sure that his developer and hypo are mixed fresh before each printing session. All his wedding photographs are carefully washed to make sure all hypo is removed.

Stereo. The best argument for stereo coverage of a wedding came from one of Raymond Martin's customers, the mother of the bride. When he showed her the brilliant three-dimensional pictures in quick succession, following the pattern of the ceremony, she exclaimed, "this isn't like looking at pictures, it is like being a guest at the wedding!"

To secure this effect, the photographer Martin assigns from his staff to shoot a wedding in stereo carries two Stereo-Realist cameras. Two are essential because of the time it takes to change film, and because the best action always takes place just as you have exposed your last film. The cameras are equipped with flashguns. Martin sometimes shoots as many as 160 stereo slides during a wedding.

Motion pictures. Often, someone in the bride's family has a motion picture projector, or someone will give the bride and groom a camera and projector for a present. Excellent movie shots of the wedding are a gift few photographers could provide for the couple.

Martin always uses a camera that fits the projector that the film will be shown on. If the bride and groom have an 8-mm projector he will shoot 8-mm, if it is 16-mm, he will shoot in 16-mm.

The kind of lighting equipment Martin takes to an assignment usually depends on the type of wedding it will be. As soon as he finds out what the church, reception hall, and homes of the people concerned are like, he knows how much light and what lenses he will need to do the job.

For color motion pictures of a large wedding, Martin places jumbo spots aimed down at the floor from the balcony of a grand ball room. At each light he stations a man to run it. In church, he asks permission to place spots near altars. Martin shoots with reversal film unless duplicate films are requested.

According to Martin, it is almost impossible for a single photographer to handle a wedding. He must have help. There are many lights to handle, and constant changes in lighting which have to be metered and corrected for. Sometimes Martin has as many as six assistants when shooting a wedding.

Martin began shooting black-and-white wedding movies before World War II, but since then the demand for color film has risen sharply. For all wedding assignments he uses an $f/1.5$ wide angle lens most of the time.—

Popular Photography

"Can't we just skip this chase scene?"

Photographs by Harvey Shaman

Undisturbed by acting orders, living room cowboy makes good subject for film as he earnestly plays an old-west Texas ranger.

Children are natural imitators and if they are understood and properly

EVERY CHILD can act, and most of them do it well. It is simple enough to prove, just take a few minutes and watch your own kids or any group of kids at play. They imitate, they create dramas, and best of all, they play "themselves."

In most home movies, however, this naturalness, aliveness, and spirit of youth never gets across to the audience, because the photographer just points his camera and says "act" instead of figuring out what he wanted to do, and how he was going to do it.

The real problem for the photographer, therefore, is not only to know how to handle his movie equipment, but also how to handle children. To do this, he should have an understanding of children and why they do things.

By children, I refer to those youngsters up to about the age of 12. From 12 on, they are in a transition stage between childhood and adulthood and should be directed and instructed as if they were adults.

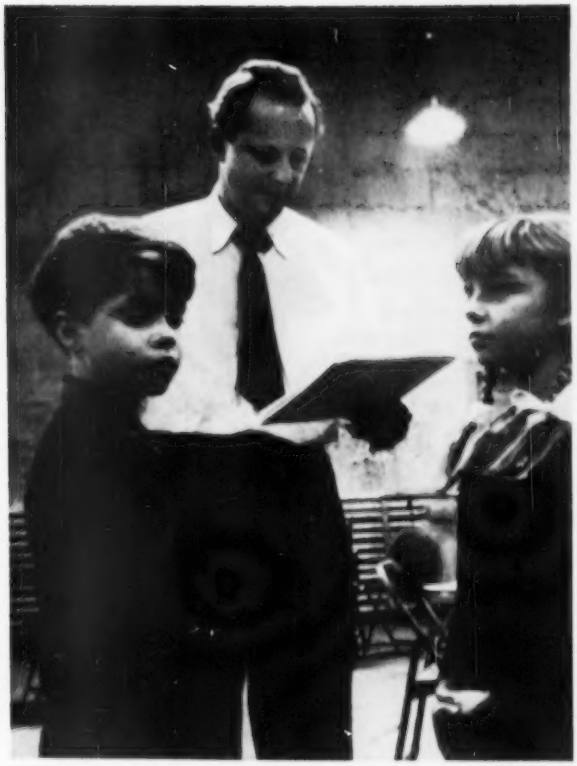
One of the best ways to get an understanding of children is to watch them. Through observation, you will soon get a grasp of the things which make them tick.

I have found that most children are motivated by the following traits. Nat-

movie section

By RALPH NELSON
Director of *I Remember Mama*, CBS Television Network
As told to HARVEY SHAMAN

Every child an actor



Director Ralph Nelson rehearses with young actors Kevin Coughlin and Patty McCormack of the CBS *I Remember Mama* TV show.

guided they can help you make fine motion picture films

urally, few have them all, but most children will have some of them, and quite often, the ones they have will depend on their age.

Children have curiosity: Even the youngest will be attracted by something unusual, or will want to know what is going on. Perhaps you want to show Junior pulling all the clothes out of the dresser. Try telling him you have hidden

(*Continued on page 122*)

Play atmosphere is kept at high pitch during rehearsal for show.

←

Disregarding television cameras, Kevin Coughlin and Patty McCormack play their roles naturally during actual performance.

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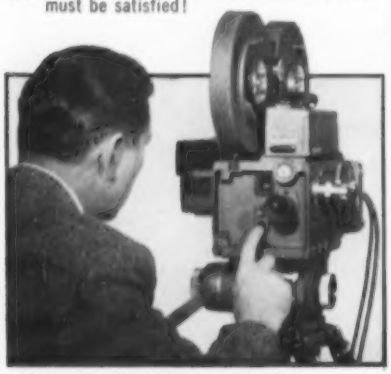

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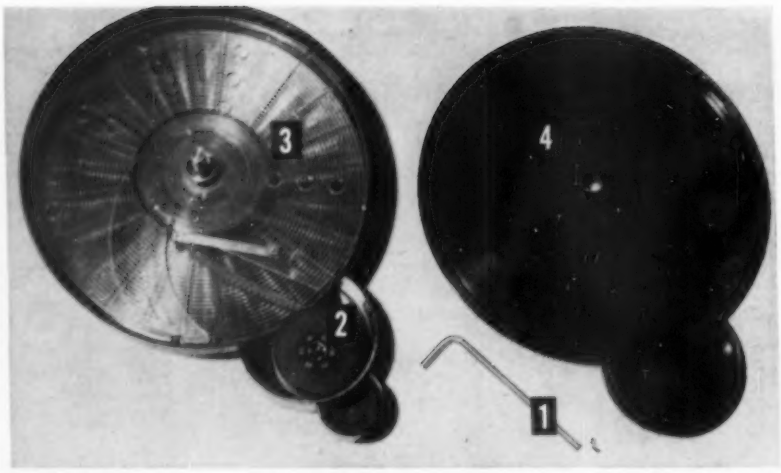

Film is placed inside Powell tank under daylight conditions and leader is threaded. Handle (1) moves film from spool (2) to development tank spool (3) after tank cover (4) shuts out light.

New film tank for

MOVIE PROCESSING AT HOME

By ERNST WILDI

DEVELOPING movie film need no longer be a cumbersome, messy process, with the advent of the new Powell developing tank for the amateur who is cost-conscious. (Tank sells for $19.50.) The entire process, including loading, is performed in daylight without ever removing the film from the spiraled plastic reel. The tank is built for 25-foot rolls of double 8-mm film, but 16-mm film can also be developed if footage is limited to 30 feet and wound on a 25-foot spool. Twenty ounces of solution fills the tank.

Reversal developing consists of the following simple steps:

1 First development. Use Kodak D-19 to which approximately 30 grains of sodium or potassium thiocyanate (sometimes called sulphocyanate) per quart has been added. Develop regular black-and-white film for 8 minutes at 68 F, high-speed films 2 minutes longer.

2 Wash for 5 minutes in an acetic acid bath (5 drops of Kodak Short Stop per quart of water). Since this bath removes the black backing of films, it will look rather dirty when poured out.

3 Bleach in Kodak Bleach for Positive Paper. After 1½ minutes of bleaching, the tank can be opened by a yellow safe-light (used for printing or enlarging) and the film examined. Bleaching is finished when the film is completely white—after 3 to 5 minutes at 68 F.

4 Rinse in running water for 5 minutes.

5 Clear for 5 minutes in Kodak Clearing Bath for Positive Paper. Clearing is complete when the highlights are transparent.

6 Rinse in running water for 8 minutes.

7 Re-expose. Take the reel out of the tank and expose for 3 minutes to the light of a photoflood (#1 or #2) placed about 4 feet away. To assure even exposure, turn the reel constantly, expose from top, bottom, and side.

8 Second development—7 minutes in D72 at 68 F.

9 Fix in acid fix for 10 minutes.

10 Rinse in running water half hour.

11 Dry by placing the plastic reel in the air stream of a fan or remove the film from the reel and wind it on a drying drum or hang it up in a dust-free place.

Negative development is done thus:

1 Develop regular black-and-white film in D76 for 10 minutes; high-speed film 2 minutes longer.

2 Fix, rinse, and dry as above.

The film should be agitated during each step—especially the first development. In the Powell Tank, this is accomplished by raising and lowering the reel shaft which extends through the cover of the tank.

The Powell Tank is loaded by placing the 25-foot roll over the stud in the spool compartment. The film then is fed through a steel film guide which rides together with the film and places it in the proper groove. The tip of the film then is inserted into the slot in the center of the reel in the same manner as to the take-up reel of a camera. The tank now is covered and the film wound onto the reel by turning the crank handle attached to the reel shaft. After approximately 21 revolutions, entire film is wound on the spiraled reel.

The camera spool is left in the tank—solutions will not damage it. The solutions are poured in and removed through an opening at end of the tank.

The Powell Tank was tested only for negative and reversal processing. However, one should be able to use it for positive development, toning black-and-white film or developing Ansco color film as well. It should prove ideal for developing test strips of 8- or 16-mm film.—

Swing-Over

Every Child an Actor

(*Continued from page* 119)

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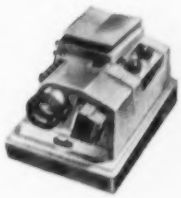

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Every Child an Actor

(*Continued from page* 119)

a present for him in one of the drawers. If he is too young to understand, you might, instead, put a bell or something else that makes a loud noise into the dresser.

Children are often possessive: Want two kids to struggle? Put them together and give one a lot of toys and the other none at all.

Children imitate: Let a little girl dress up in her mother's clothes, and pretty soon she will be doing many of the things she has seen her mother do. Or give Junior a toy space helmet and seat him in front of an action-packed space show on television. Before long, he will be halfway to the moon with his television hero, probably with one of the living-room chairs overturned to use as a space ship.

Children have few inhibitions: Give him a toy gun and get someone to start shooting at him. Junior will start shooting right back, and won't think he's doing something foolish. To him it is a real gun battle and he won't be worrying about how he looks to others.

Children are unpredictable: Despite every rule you can devise to fit the actions of children, they will still do things you never planned for. When using your camera, keep this in mind. It may help you to get movie footage that will baffle your audience as to how you got Junior to do what he did.

Here are a couple more traits that apply to children that you might consider from the negative point of view. If they crop up during the filming, you may as well plan on doing your movie-making at another time.

Children are sometimes stubborn: If your child decides he doesn't want to go along with what you are trying to do, don't force him. The results will usually be just wasted film.

Children lose interest quickly: As soon as the thing you are trying to do has lost its charm and appeal for the child, you should stop. Again, you will just be wasting film to continue.

In utilizing these traits to get your child to act, you should always keep in mind that his acting must be fun. If it isn't, you'll get little or no response from him at all. I have found that the easiest way to achieve this is to make a game of the thing he is doing.

This game will quite often have nothing to do with the actual story you are trying to tell with your camera. As long as it produces the results you want, however, it isn't important what the game is that the child happens to be playing.

There is one important point that should be emphasized in this game business. Just because you make the thing which the child is doing a game, it shouldn't be obvious. The word *game* has been used with children so often that they tend to shy away from it. Instead of saying, "We are going to play a game," you have to *make the thing a game for him.* This may seem a small point, but it is very important.

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works without being obvious about it. Several years ago, we were staging a mock gun battle between two groups of kids. During the pre-show rehearsal, one of the younger boys became excited by all the confusion and noise and started shooting at the cameraman and other people around the set with his toy pistol.

Fortunately, I caught this and kept it in mind for the live show. Just before the gun battle during the actual show, I made up a game for him to play. I told him to see if he could shoot not only the "enemies," but also his friends and the cameraman too. As a result, he "stole" the gun battle and the show too.

Here is another incident which happened during the same show, where the completely unpredictable came into play.

At the beginning of the mock gun battle between the kids, we had an 18-months-old child carry a couple of toy guns to one of the little boys. To get her to go over to where the boys were, we stationed her mother beyond them and out of camera range, knowing all the confusion would make her seek her mother as the one familiar thing she could find.

That is what happened. She immediately spotted her mother and started toward her. Here, however, is where the unpredictable entered the picture and helped add spontaneity to the scene. Part way to the boys, she spotted an adult in the show who was supposed to be watching the boys in their gun battle. Apparently this adult must have appealed to her, for she walked over to him, handed him one of the guns and only then continued on toward her mother.

For practical purposes, I have found that children can be classified into two age groups. The first is up to about five or six, and the second to about 12.

In working with the younger child, you can't expect to play too much on his intelligence, or expect to use too much discipline. You must depend more on his basic instincts and interests. If you want him to go to a certain spot, have his mother there. If you want him to eat his oatmeal rather than just play around with it, be certain he is good and hungry before you put it in front of him.

With the older child, you will have more control, because he will be more used to being told to do something. This doesn't mean you can get away from the game idea, but now the game can be tied in more closely with making a movie.

To help the child accept what is going on with a more casual and natural air, I have found it wise to get him acquainted with all the actors he will be working with before the actual rehearsals begin. After that, a couple of run-throughs of the action will make him familiar with what you want him to do. Two or three rehearsals are usually enough for the child to learn not only his own part but also the parts of the adults. They learn the adults' parts merely by absorbing what they say and do.

Something that adds punch to a child's acting is when the actions are exaggerated. This is especially true for the amateur who is working with silent movies, because without sound, the actions themselves must carry the story.

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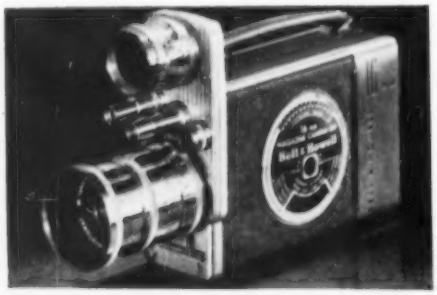

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This exaggeration can often be achieved by the use of a reward system. If you want Junior really to make the clothes fly while he is searching the dresser for the surprise you have hidden in it, you might tell him that if he can find the thing before you count ten, you will give him a dish of ice cream—provided, of course, he happens to like ice cream.

From the technical aspect of working with children in front of a movie or television camera, I have found that the following rules hold true.

1. Plan what you want: Before you touch your camera, you must decide what you want and how you are going to go about getting it. This means you must figure out the action of your story, the settings, and the way you are going to get Junior to do what you want him to.

2. Tell a story: All your home movies, not just the ones with Junior in them, should have a beginning, a middle and an ending. The script should be a series of simple scenes into which can be fitted a game for the child to play. A good trick is to use a four-shot sequence for each scene. The first can be a long establishing shot, the second a medium close-up of the action, and the third a close-up of some detail of the action. The fourth can be a pull-back, that is, the camera is pulled back far enough so you can get a good over-all view of the action.

3. Set up equipment before-hand: Get your camera, lights, and props in position and take your meter readings before Junior is brought on the scene. In this way, you will be able to concentrate on actions rather than technical matters.

4. Have only one director: If you are making a film of your child, your wife can't be alongside giving him directions too. Junior won't know what is expected of him, and chaos will result.

5. Reshoot if necessary: If you don't get what you want the first time, don't be afraid to reshoot the scene. This is not wasting film.

6. Edit your final footage: Only by cutting out the bad parts and arranging the scenes in their proper order can you get the final results you want. Once again, the footage you cut out is not waste film, because it will make your movie stronger.

I always have two shooting scripts in mind while making my own home movies. The first is the story I am trying to tell. The second is a collection of fluffs and unwanted scenes from the first story.

This second film has no continuity, and is more a record of some of the cute things which my children have done. Some of the shots have been taken over widely separated periods of time and they make a tremendously interesting film in themselves.

So, the rule is: 1. Make a reel of the cut script that tells your story. 2. Make a reel of the leavings from that and other stories that will show interesting sidelights on your child.

I would like to close on this note. All children can act, and most of them do it well. Only by understanding them, however, can you capture it on film. Film is precious, so do some observing and planning before you press the button. The results will be well worth the effort.—▶

FREESTYLE offers TERRIFIC

Hy Peskin *(Continued from page 64)*

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contests and markets

CONTESTS

LIFE MAGAZINE, along with the **PHOTOGRAPHIC SOCIETY OF AMERICA,** has announced a $10,000 essay contest for amateur photographers. Prizes of $5,000, $2,500, and $1,000 will be awarded to winning entries which may be black-and-white prints or color transparencies and must be accompanied by captions and text in the style of *Life*. Photo essays will be judged as material regularly submitted to *Life*, and if winning entries are published, *Life* will pay usual page rates, as well as prize money. A booklet "How to Win the *Life* Contest" which has been made available by the PSA to those interested in the contest, is available from the PSA office, 30 East 60th Street, New York, N. Y. Entries themselves must be mailed before July 31, 1955, to Box 795, New York 46, N. Y.

BOYS' LIFE magazine opened its 1955 photography contest May 1 to boys and girls who will not have passed their 19th birthday by September 15, 1955. Over $2,000 worth of photo-equipment prizes will be awarded among the seven following groups of entry: Color Slides; Camping and Hiking; Action in Sports; People; Animals; Landscapes and Buildings; Trick and Gag photos. Photographs will be judged within each class of entry but duplicate prints may be entered in any class under which it can qualify. No more than one prize may be won by a contestant in each category. Black-and-white photographs must be no larger than 8x10" and all entries must be accompanied by the following information: Name, address and age; type and make of camera, film, flashbulbs, and filter used; when and where picture was taken and title of picture. Model releases must be available on request for any recognizable people in the pictures. Photographs and transparencies will be returned only if covered by return envelope and postage. Submissions to the contest and requests for further information should be sent to Boys' Life Photo Contest, 2 Park Avenue, New York 18, N. Y.

THE CARLING CAMERA COMPETITION, which is being held in conjunction with the Massachusetts Department of Commerce, is awarding $6,000 in prizes for photographs which feature the scenic attractions of Massachusetts. Top prizes are $1,000 for best pictures in both black-and-white and color, with 223 additional prizes in each classification. The contest is open to both residents of Massachusetts and other states. Black-and-white print sizes are 5x7 and 8x10 and color transparencies of any size are eligible. The contest closes November 15. For entry blanks and full information write the Massachusetts Department of Commerce, 334 Boylston St., Boston, Mass.

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FRANKLIN PHOTO AGENCY, 62 Elm Hill Ave., Roxbury, Mass., is looking for 4 x 5 color transparencies of general interest for use in illustrations, advertising, and calendars. Transparencies are purchased either on a one-time or all-rights basis and may be recalled by the photographer at any time before the purchase is made.

CHARLES M. COWLING, 3405-5th Avenue, Sacramento 17, Calif., is buying cheesecake-type photographs for advertising purposes. Payment is $5 to $10 per print. Send small black-and-white prints and enclose return postage.

MURAL HOUSE, 58 West Adams, Detroit 26, Michigan, is purchasing at $5 and $15 per picture, calendar-type scenics suitable for murals. Send 8 x 10 black-and-white glossy prints for consideration. Negatives will be required for purchased photographs. Exclusive rights are not required and all unused pictures are returned.—▶

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Hy Peskin (Continued from page 64)

with unequalled ingenuity, nerve, and energy. The old-time sports photographers were quick to spot Peskin's phenomenal picture-getting ability as a threat to their easy style of coverage. While they sat comfortably in the press box behind their Big Berthas, Hy scrambled all over Ebbets Field, getting spectacular close-ups and dramatic low-angle shots, shooting from the dugouts and baselines and the centerfield roof. It is more than probable that it was the agitation of Hy's envious competitors that led the Dodgers, in 1941, to join the Yankees and the Giants in banning photographers from the field.

"They got so lazy and fat," Peskin says, "that they half talked the management into restricting coverage of the game to the stands upstairs, where they sit down with their beer and their long-range cameras, and point from first to second to third and home and wait for a base slide. That's why the sports pages will have the same pictures, taken from the same angle, every day of the week."

Hy still gets opportunities to photograph baseball the Peskin—or hard—way in the western ball parks, where field coverage has not been outlawed. In one recent season he achieved what he calls "the impossible" in a game at Detroit, and then amazed himself by going back and repeating the feat at the same park.

"The first time it happened," he recalls, "was in a game between the Yankees and Detroit. Evers came up and I shot him from the first-base side of home plate just as he hit the ball. It was a home run. As he ran toward first, I whipped around home plate toward third. When he ran up to third and the coach shook his hand, I made that. As he jogged toward home I outran him and got to home to get the rest of his teammates congratulating him there. Then he walked to the dugout and I got the whole team catching him at the dugout. That won the game, and he went into the locker room and took a whirlpool bath and I shot that. They ran the whole thing in *Life* step by step.

"The second time was in another game in Detroit, with a batter coming up at a crucial moment. Again, I shot from the first-base side of home plate, on the field, just as he hit the ball. While he runs toward first, past me, I run *hard* as I can in the opposite direction, past him. I whip around home while he runs toward first, and I run toward third, where I shoot the man who had been on first sliding into third. I arrived at third just as he did and shot him sliding into third.

"As this man slid into third, he knocked the ball out of the third baseman's glove. I shot the third baseman getting up, starting to run for the ball. Then the man who had slid into third ran hard past me toward home. I whipped around and raced him toward home plate and got there j—u—s—t in time to shoot a rear view of him sliding home and the catcher trying to dive to get him. *Life* ran that whole series, too, in the same year."

Hy, at 39, puts on similar displays of athletic prowess in almost every working week, and very often they involve a high degree of danger. In almost every sport, the most dramatic shot you can get is a low-angle, head-on close-up of a peak of action. To get this kind of a shot of a ski jumper, for example, Hy will crouch down at the foot of a ski run and shoot just as the jumper hurtles over his head. To get the dust-raising action of a cornering sports car, he'll get down on one knee and urge the driver to come as close as he can to him as he takes the curve at top speed. Probably his greatest risks, which he takes over and over again, have been in shooting rodeo action from the arena, in the path of charging Brahma bulls and rampaging broncs. He has impressed the top rodeo champs with the chances he takes, and a few years ago a cow-country newspaper printed this tribute to him:

"Until they figure out how to let a tick operate a camera, we doubt if anyone can devise a better way to get a close-up of a bouncing bronc or a catapulting cow then by merely saying, 'Peskin, take a picture.' When Hy starts after an action shot it is doubtful if a rabbit equipped with jet propulsion could get out of the range of his camera."

Although Hy is generally regarded as the top daredevil of the business, and consequently is given the riskiest assignments a magazine has to offer, he confesses that he is scared stiff of the kind of danger he so frequently faces. He does so only because it is often the only way of getting the exact angle, action, and instant that, for him, sum up the excitement of the sport or event he is covering.

Hy's working philosophy, however, allows him few such provisions for sparing himself. "What counts most in sports photography, just like in a game," he says, "is the sheer will to win, the drive to try to outrun, outlast, outfight the next guy. Many times if you beat the other guy it might be on sheer running. Or maybe you're tired and he's tired but you won't admit it—you won't sit down till the game is over. And whether you're shooting a football game, a basketball game, news photography, or any other subject, you've got to be different from the rest of the guys. That's half the battle. If they're all on one side of the field, go to the other side. Try to get a different approach, a different angle, a different idea. Try to make a little more use of the light, the conditions, the camera, and so forth. Then if you can't, go back to the old routine—run harder, run longer, don't give up."

Although Hy attributes a good share of his own success to this exacting formula, he is not critical of colleagues who lack his phenomenal agility and stamina. What he does object to in the standard news-photographer's coverage is the mental laziness that he feels it shows. The attitude that Hy sums up in the words, "Something happens—then you try to get it."

To the aspiring sports photographer who wants to avoid getting stuck in a rut, Hy recommends an exercise that he and his kids often play while watching a game

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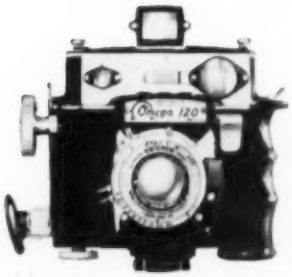

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on television. It consists of deciding, just before a given play happens, what you would do if you were covering the game. Baseball, he points out, is the ideal sport for this practice in anticipation, because it allows you plenty of time to think between pictures, as compared to hockey or basketball, where the game is continually in movement. Not long ago he tested his boys, Evan and Ronnie, with a description of a play in a Detroit-Yankees game of several years ago which gave him what he considers one of the best sports pictures he has ever shot.

"The Tigers had a good club then," he says. "They were fighting the Yankees in a crucial series for the pennant. Along came the sixth inning. The Yankees were losing five to four. Up came Johnny Mize, with a man or two on base and two out. Mize had already hit—incredibly—two home runs in his first two times at bat. Here he came up for his third time at bat. I was in the centerfield bleachers, way up on the centerfield roof, with a long-range camera.

"Okay, you're the photographer. Where do you point your camera? Well, if there are two out, there's not going to be a good force play, generally speaking, at second. It'll have to be a long hit to bring a close, exciting slide—in which time you'd have comparatively lots of time to change your focus to get the play at home or third.

"What I did was point my camera at the Yankee dugout, four hundred feet from me, with my long-range lens. Because directly above the Yankee dugout was an odd kind of scoreboard which showed the exact history at that moment—the score, the inning, the at bat, how many out—and directly below it, the Yankee bench. And I figured, what if Mize will hit another home run? The Yankee dugout will go crazy—and the whole history of the thing will be told by the scoreboard at that moment.

"So I switched from the sunlight of the field to the shadows of the dugout under the stand. I slowed the shutter way down and opened up the lens. I knew that I wouldn't need great speed, so I went down to about a fiftieth of a second wide open and focused on the dugout with my finger on the trigger. I figured if Johnny Mize even comes *close* to hitting another home run, it would be way out in right field and the Yankees, in the first-base dugout, would have to jump out to see where the ball was going. So even if he came close, I'd have a terrific moment.

"And he did hit the ball way, way out, and I shot just as the players leaped out and all the fans were looking with great tension, and the ball went over the fence and it was another home run and it made one of the best pictures of my life. It wound up as a full page in *Life*, as the lead picture of the whole book."

Instances of smart thinking, such as this, actually outnumber those of fast running in Peskin's professional record. His long tenure of leadership in the field of action in color, for example, is based more on the exercise of brain than of brawn. It began when Hy got out of the Marines, in 1945, and made his first bid for a magazine job. He wrote to all of

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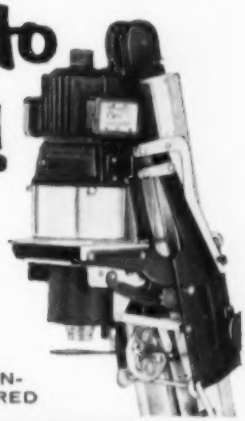

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the leading magazines, describing his career as sports photographer for the *Daily Mirror*, and telling them that he thought he could do as well for them, not only in black-and-white but in color as well. He got a lot of interested replies, but no job offers, so he went back to the *Mirror*, unhappily, at his pre-war wage of $71 a week. If the *Mirror* management had given him the $3 raise he asked for, he might possibly have stayed there to this day. The fact that they refused his request made Hy decide that the only way he could move ahead was to actually go out and shoot some pictures in color and show them to the magazines that had been interested in his proposition but reluctant to ask him to prove it on their payroll. He had never shot a color picture of any sort, but he had a confidence in his ability to deliver that he explains in this way:

"It was almost as if a fellow had been driving a four-wheel car in races for ten years and he was doing a hundred miles an hour and nobody had ever broken a hundred and one and he knew what the problem was and what the possible answer might be and he felt, look, I can drive 'em a hundred an *ten* miles an hour. All I've got to do is *this*. And he tells people about it and nobody listens so, okay, he just goes out and builds what has to be built to do what he feels should be done.

"In my particular case, color film, they said, was too slow. All right, I said, if it's slow—and you can't change that—the first thing you can do is open your lens as far as it'll go. Okay, resign yourself—you're going to shoot wide open, so you'll have to get your picture dead sharp at the point of action. Now, that's not enough—the film is still too slow. Okay, you need more light power. Now, especially indoors, you can boost your light power. So I rigged up a gimmick that gave me a ring of three big flashbulbs right around my Graphic, and I was ready for my first color action.

"Now, you've got your camera in your hands and you've got the color film in the camera. The slide is pulled. You're ready to shoot. Take any sport in the world and you would have failed with that setup—unless you were shooting boxing, which is what I shot. Because boxing is a neat sport. By working from the actual ringside, you can be twelve feet from the action, and know *exactly* where the action is going to take place—ninety-nine percent of the time, right in the center of the ring. You have the bounce light of the canvas, the bodies helping you catch light, everything working with you to give you stronger fire power. You can't be closer to the athlete in any sport in the world and still get a full-length shot.

"So I scraped up my last seven bucks, put it in a box of color film, and went to the fight. Lou Nova was fighting Gouna Borna. Because I only had this one box of film, I was super-careful to make each shot count. In the whole fight, I made only three exposures. When I went to the Railway Express office to get the film back from Eastman Kodak, I just about danced with joy. They not only were perfect. They not only were absolutely terrific in color—blood coming out of the guys' faces, sharp in action and brilliant—they were maybe three of the best sports shots I ever made in my life. I really connected with the camera. I took those three shots in to *Look* and the next day I had a job there."

Peskin has masterminded some of the most elaborate multiple-strobe setups that have ever been used in sports coverage, but the resultant color shots are not the ones of which he is proudest—perhaps because they represent triumphs of technique rather than pure photographic skill. These are not the shots, either, that have led other photographers to spread the rumor that Peskin has had access to technical secrets not accessible to all—faster color film, perhaps, that the manufacturers have slipped to him alone for experimental use, or developing processes that no one else knows about. This kind of

Photographer Hy Peskin has made 150 cover pictures. Shot of sports car on page 64 appeared as *Argosy* cover. (Credit was erroneously omitted from picture.)

rumor is based on the sensational results Hy has been able to get in his color shots taken by available light. Often, in these shots, the light conditions that they show, and the speed at which their subjects are obviously going, make it evident that a meter reading at the recommended rating of the fastest color film would rule out the possibility of shooting under the circumstances. Yet there are the pictures—sharp, brilliant in color, often with amazing depth of field—that prove it was possible. Peskin does, of course, "push" his color film through underexposure and overdevelopment, but he has never developed any of his own color. He has had it done by color laboratories which have made exactly the same processes available to anybody who wanted to make use of them.

"As I've said again and again," he summed up a recent discussion of this phase of his work, "there never has been any kind of secret weapon in photography. It's timing, it's anticipation and all those other things I talked about that count in sports, but most of all it's getting the utmost out of your equipment and yourself." Of the many demonstrations

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Hy has made of the last of these faculties, perhaps the most impressive was in his coverage of a trail-ride story in color for *Sports Illustrated* not long ago. To make the story complete, he shot two long rides to the heights of the Canadian Rockies within three days.

"I thought maybe I could shoot it from horseback," Hy said. "I don't like horses, but I've been on a horse when I had to, to get somewhere. This was a story where I didn't want to get somewhere—I wanted to shoot the trail ride. I got up on the horse, and he took ten steps before I decided it couldn't be done this way, because the horse is jogging and you're shaking and you can't get the angle you want. So I stopped the party, turned back to the stable, got rid of my horse and said, 'I'm walking.' They thought I was nuts, but I walked it. I shot from behind, from in front, from the left side, from the right side. I was jumping around them like a mascot dog.

"I was tired. You know, pretty soon I was dead tired. I would have given anything to stop. By the time we got up to the top of the mountain, on both trips, I literally couldn't speak. I had to use force, my own hands, to pry one lip from another, I was so choked with dust from running behind them. They felt pity for me and all that. But I got a terrific story and I really and truly feel it couldn't have been done any other way and I'd do it over again next week if I had to. Sure, I was tired, but it was the only way to do it right."—

Catch Gulls on the Wing

(*Continued from page* 76)

thing you may not have thought very practicable without very special equipment. But practicable it is—and frequently results in a more exciting picture than the ones you took the "easy" way, of the birds squatting quietly and firmly on the ground.

To begin with, let's give some consideration to the camera equipment best suited to this project. Since you're going to make *action* shots, you should have a camera that's easy to handle and has a shutter speed of at least 1/200 second.

The best results I have seen were taken with cameras such as the 2¼x2¼ and 2¼x3¼ eye-level types and the 2¼x2¼ twin-lens reflex. These cameras have shutter speeds up to 1/500 sec with relatively fast, medium-focal-length lenses. This combination permits sufficient depth of field when using a medium-speed film. You understand, of course, that in shooting action pictures such as gulls in flight there is seldom an opportunity to focus the camera. Since nearly all of your shots should be made with the camera focused to a preset distance, your chances of obtaining successful flight pictures are increased the greater the depth-of-field area in front of the camera which will render a relatively sharp image.

In many of my flight pictures the gulls were within a range of ten to fifteen feet. This meant that the camera was focused to allow a depth of field as close to this range as possible, using the smallest lens opening feasible with a high shutter speed, under the prevailing lighting conditions. The importance of working out this problem of depth of field cannot be overemphasized if you realize that a sharp image is the criterion by which you will be guided when using only a portion of the negative to make 11x14 or 16x20 enlargements and still retain sharpness and quality.

The selection of filters for pictures in which the sky is used for background is pretty much a personal one. It's usually desirable to have some contrast to emphasize the primary subject. A filter such as the K2 will do very nicely, but I prefer the Pola-screen myself, since it permits varying the degree of contrast between the subject and the sky, which is often an advantage.

Where can you go to get gull pictures? The locations are almost limitless. I've found gulls in great numbers all along the east coast, Gulf of Mexico, and the Great Lakes region. Peterson's *Field Guide to the Birds* also refers to inland states where they may be found. It would seem that wherever there is enough water you will find them. Among the most likely places for pictures are around fishing ports. There you will invariably find gulls in great numbers and if you watch for places where fish are unloaded from the fishing boats you will have an ideal spot from which to make your pictures.

Probably the best place for making all types of gull pictures is at a nesting ground—usually a small island offshore where the birds gather each year to nest and raise their young. Along the coastal waters and on the Great Lakes there are a number of such places which are not difficult to reach. Your local Audubon society should be able to tell you where such grounds are located. You might even find that the Audubon club is planning a visit to one of these sanctuaries and wangle an invitation to join them. Another way of locating a nesting ground is through fishermen, who usually can tell you if there is one in their vicinity and can frequently be induced to take you out for a modest fee. At such a place you can get just about every type of gull picture, from the eggs in the nests to the exciting flight shots.

Suppose we choose Mohawk Island, which is located off the Canadian shore of Lake Erie near Port Maitland, Ontario. It's a tiny island, mostly rock, but with a few small trees and bushes. Fortunately the island is blessed with a charming old abandoned lighthouse which, when used as a background prop, is the answer to a photographer's dream. From Port Maitland, a fishing boat takes us to the island. With a day's supply of food and water brought ashore and cached inside the lighthouse — where members of the party can occasionally retire and relax to get away from the

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1 The Contest is open to all persons, except employees of Popular PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. CONTEST OPENS MARCH 8 and CLOSES JULY 1, 1955.

2 **An entry fee of $1.00 must accompany each package** of pictures submitted. There is no limit on the number of pictures included in each package, or the number of packages submitted, but each package must contain its own entry fee. Entry fee may be paid by check or money order. Postage stamps not acceptable for entry fee.

3 There will be a Black-and-White Division and a Color Division; each will be judged separately. Any number of black-and-white prints, color prints, or color transparencies may be submitted by any entrant provided each package is accompanied by an entry fee of $1.00, in accordance with Rule 2, and in conformity with the following regulations: It is advisable to submit color prints and/or transparencies separately from black-and-white entries. There are no restrictions as to subject matter or size in either Division, although 5x7 or larger prints are preferred.

4 Prints may be either mounted or unmounted; this is optional with entrants. Be sure to print name and address on mounts of both black-and-white prints and color transparencies.

5 Pictures which have been published in, or accepted for publication or are under consideration by any photographic magazine other than Popular PHOTOGRAPHY or PHOTOGRAPHY ANNUAL are not eligible. Publication in any other medium does not make prints or color transparencies ineligible.

6 Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please print or typewrite the information requested on the blank. Additional entry blanks are obtainable from photo dealers and finishers, or direct from the Contest Editor of Popular PHOTOGRAPHY if request is accompanied by a self-addressed and stamped envelope.

7 All prints and transparencies will be held for judging after July 1, 1955, and no entries will be returned until after announcement of the winners has been published in the December, 1955, issue of Popular PHOTOGRAPHY. Pictures which did not win prizes will then be returned as quickly as possible, provided that self-addressed and stamped envelope, or addressed label and postage were contained in the same package in which each lot of entries was sent. DO NOT SEND POSTAGE

SEPARATELY for return. The Contest Editor cannot enter into correspondence of any kind regarding entries.

8 Prize-winning pictures, including all reproduction and promotional rights, become the exclusive property of Popular PHOTOGRAPHY. All entrants who win prizes will be required to furnish original negatives before prizes are given, as well as model releases where necessary. All prize-winning negatives become the exclusive property of Popular PHOTOGRAPHY.

9 The contest will be judged by the editors of Popular PHOTOGRAPHY under the chairmanship of Mr. B. G. Davis, President, Ziff-Davis Publishing Co. Decision of the judges is final.

10 Address all entries to Contest Editor, Popular PHOTOGRAPHY, 366 Madison Avenue, New York 17, N. Y. Final entries must be postmarked not later than midnight of July 1, 1955. Prize winners will be announced in the December, 1955, issue of Popular PHOTOGRAPHY. While exercising the utmost care in handling entries, Popular PHOTOGRAPHY assumes no responsibility for loss of or damage to Contest entries nor for loss of entry fees.

11 Prizes will be United States Savings Bonds, Series E. Values of prizes listed are maturity values of the Bonds. Prize winners who are not United States citizens will receive, in lieu of Bonds, a check in the amount of the purchase price of the Bond award.

12 FOREIGN ENTRANTS: The foregoing rules apply to all entries, except that prints and transparencies submitted by persons residing in foreign countries are eligible for consideration only if accompanied by an amount sufficient to cover entry fee and return postage. This can be sent in the form of Postal Money Order, Bank Draft, or International Reply Coupons (in sufficient number). These Coupons are sold by most post offices throughout the Universal Postal Union and when properly rubber-stamped by the issuing post office each Coupon is exchangeable (as indicated in several languages on each Coupon) for a "postage stamp or postage stamps representing the amount of postage for an ordinary single-rate letter destined for a foreign country." Thus, each International Reply Coupon can be exchanged in the United States for postage in the amount that would be used for a single-rate letter (not air mail) to the country where the Coupon is purchased.

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Each one of your entries must be accompanied by a filled-in entry blank provided here, or a facsimile of it. Your photo dealer or your finisher has additional blanks on hand should you need them, or you can obtain entry blanks from the Contest Editor of Popular PHOTOGRAPHY. Your request for more blanks should be accompanied by a self-addressed stamped envelope.

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**Values given are maturity values of the bonds. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock and will bear the hand-lettered name of the winner.*

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3rd $750 U.S. Savings Bond, plus Trophy	3rd $750 U.S. Savings Bond, plus Trophy	$1,500
4th $500 U.S. Savings Bond, plus Plaque	4th $500 U.S. Savings Bond, plus Plaque	$1,000
5th $250 U.S. Savings Bond, plus Plaque	5th $250 U.S. Savings Bond, plus Plaque	$500
50 Prizes, U.S. Savings Bonds, each $100	50 Prizes, U.S. Savings Bonds, each $100	$10,000
70 Prizes, U.S. Savings Bonds, each $50		$3,500
100 Prizes, U.S. Savings Bonds each $25		$2,500
	GRAND TOTAL	$25,000

In the event of a tie, duplicate prizes will be awarded.

FINAL CLOSING DATE: JULY 1, 1955

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366 Madison Avenue, New York 17, N. Y.

Please enter the enclosed picture in the Popular PHOTOGRAPHY Picture Contest for 1955. It is submitted in accordance with the rules, which I have read.

Name.....

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Town..... Zone..... State.....

Picture Title..... Have You a Model Release?.....

Where Made.....

Camera Used..... Lens.....

Exposure: Lens stop..... Shutter Speed.....

Film Used..... Filter.....

Lighting..... Paper.....

Published before?..... Where?.....

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gulls—our cameras are loaded, and we're all set for an exciting day. (Getting away from the gulls periodically is almost an essential. As you can imagine, this isn't the cleanest sport in the world!)

The situation, when coming ashore, is one of complete and utter confusion. Thousands upon thousands of noisy birds on a patch of rock. Some sitting on nests. Some tending their baby birds. Some flying around setting up a terrific din, and others just standing or walking around being plain ornery and fighting with any poachers on their preserves. There appears to be too much going on at one time for any photographer even to think of making a good picture. Our presence has, of course, added to the general confusion. As soon as we try to walk we stir up birds by the hundreds who voice their protests at being driven away from their nests which, in some instances, are only inches apart. It's noticeable, however, that after we've passed a spot, the birds tend to settle back on their nests almost immediately and things do quiet down a bit. To promote this quiet, we find a place where there aren't too many nests, sit down, and wait for the birds to become accustomed to our presence and return to their various occupations. This produces excellent results although the nearest birds are apt to be nervous for a while and any sudden movement on our part will send them flying.

Having selected a good vantage point, it's now time to pay attention to making some of the potential pictures that surround us. We can get a shot of a nest by cautiously moving over a few feet or we can photograph the birds on the nest from where we are. There are always birds overhead and it's a simple matter to point the camera skyward and catch a soaring bird or two. If we want more birds sky-borne all we have to do is to stand up and all the nearby ones will take to the air.

There are times when a soaring gull seems to stand still in the air and that's the moment to release the shutter, which has been set at the fastest speed possible. It's noticeable that the gull we've been trying to photograph quite obligingly stays within a certain range or frequently returns to it. This enables us to estimate or even measure the distance with the rangefinder to determine the approximate depth of field we should use for this particular shot. Having also observed the angle which gives us the best lighting effect, we try to catch the picture there.

One bird in flight is quite simple to photograph. Two are more difficult, especially if we're trying to get a pleasing arrangement and still keep both in focus. Three birds are increasingly difficult, with more than three becoming pretty much of a hit-or-miss proposition, unless the photographer is extremely patient or willing to burn up a tremendous quantity of film in the effort.

The fact that the birds tend to hover directly over their nests is an advantage picture-wise, but at the same time we know that the eggs must not be left uncovered for too long and we also have been warned that the hot sun will kill an unprotected baby bird in a short time. Some judgment must be used in determining how long to remain in one spot if it means keeping a parent bird away from the nest. It seems wise to move to other spots from time to time, taking care not to step on the eggs or baby birds which virtually litter the ground.

One of best gull pictures, this is backlighted, has depth-giving object in background, was taken as bird hovered almost motionless in midair.

During the first few hours novice gull photographers have an inclination to expose film at a pretty fast rate. Later, the tendency is to become more selective and patient. Waiting for the proper moment to press the shutter release is rewarded by a much better selection of pictures. I might add that after tilting one's head back and following gulls around in the viewfinder for several hours one's neck begins to lose its flexibility! This is where the reflex camera has a distinct advantage over the eye-level type.

On this particular island, terns — a member of the gull family — are found in enormous numbers, nesting as do their larger relatives. When disturbed, they seem to fill the sky. More belligerent than either the Ring-billed or Herring gulls, they have been known to peck at the photographer's head if he stayed by the nest very long. That is one of the two reasons for wearing a hat!

All in all, a visit to a nesting ground is an exhilarating experience you will never forget. The infinite number of pictures available are a challenge to your skill as a photographer and the results will attest to your ability to meet that challenge.

With a little practice anyone can make good pictures of gulls. It doesn't require any special equipment or extensive technical knowledge, nor need you be especially advanced in the picture-taking field in order to try your hand at this fascinating activity. If you already think that photography is fun, you'll find that photographing gulls is *lots* of fun.—▶

Color Films

(*Continued from page* 69)

can be ordered at a later date. For best results, with a simple camera, color film should be used outdoors only on bright sunny days, and indoors with flashbulbs.

35-mm transparencies

If you want utmost economy, ease of handling, and make pictures mainly for projection then you will want to shoot 35-mm or Bantam 828 color film.

The 35-mm cameras load with rolls of 20 or 36 exposures. This is a valuable feature when making a series of shots, when traveling, or any other time when a lot of pictures are to be taken without frequent reloading. Bantam 8-exposure film is preferable for occasional shooting.

Bantam 828 and 35-mm transparencies usually are returned from processing in 2x2-inch cardboard frames or mounts, ready for insertion in a projector. These mounts make the individual pictures easy to handle, and file. There is ample room on the mounts for your name and address and technical or other data. If you want additional protection against dust and finger marks you can easily remount your transparencies in glass. A transparency mounted for projection or viewing is called a color slide.

Projectors in the 35-mm or 2x2 size are available in far greater variety than any other type. They range in price from about $10 to hundreds of dollars for high-powered automatic machines. (See the new Photography DIRECTORY for a detailed listing.)

The 2x2 slides may also be seen conveniently by means of table-viewer-type of projectors. These show an image about 5x7 on a very bright screen. No special setting up or darkened room is required. They range from about $40 to $100. Also available are hand viewers for use by one person at a time. Some have built-in light sources and some use available room light.

2¼ x 2¼ transparencies

The 2¼-inch-square transparencies are large enough to be seen clearly in most instances without the use of a projector. This makes them more convenient than 35-mm transparencies for editorial, commercial, and even personal use. The larger size also presents less problems from dust and minor abrasions.

Transparencies of this size may also be projected. If you wish to do this then you will have to mount your own slides, since the transparencies are seldom returned mounted from processing. Mounting may be done in cardboard or in glass, for greater protection. Projectors in the 2¼x2¼ size are usually somewhat more expensive than those made to show 35-mm and Bantam-size color slides only. These latter may also be shown in a 2¼x 2¼ projector by means of adapters. If your camera makes 2¼x3¼ pictures you will have to trim one inch from them in order to be able to show them in a 2¼x2¼ machine.

Larger transparencies

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tractive to the amateur than the use of roll or 35-mm film.

However, the higher cost is partially offset by the ability to make as little as one shot and have it processed. This is often less expensive and more convenient than having to waste an entire roll in order to see one or two pictures soon. Another advantage of sheet film is the ability to have the proper film ready for shooting at all times. Thus some holders may be loaded with daylight film, others with the tungsten type, each in readiness for the proper occasion.

In commercial and professional color photography the 4x5 size is usually considered the smallest size acceptable, while much work is done on 5x7 and 8x10.

Projection also is available for some of the larger transparencies. The largest projectors in common use take slides up to 3¼x4 in size. These are generally auditorium-type machines that are not as readily portable as their younger brothers in the 35-mm or 2¼x2¼ sizes. Larger slides are used when extra detail in projection is needed, where slides must fit existing machines, or when extra pictures are to be added to an existing lecture in the 3¼x4 size.

Adapters permit the use of 2x2 (35-mm) and 2¼x2¼ slides to be shown in 3¼x4 projectors. When this is done a lens of shorter focal length than the normal one generally is used, in order to get a large enough image at the usual projection distances.

Color prints

Color prints are available in a variety of sizes from both color transparencies and color negatives. At the present time the only low-cost prints generally available from roll-film color negatives are Kodacolor prints made from Kodacolor negatives or Ektacolor roll-film negatives. These are made by Kodak. Kodacolor, and Ektacolor roll-film and sheet film negatives can also yield high-quality, but more expensive, Dye-Transfer prints, or color transparencies if printed on Ektacolor print film. You can make these yourself or have them made by a laboratory.

Color prints from transparencies are usually made by local finishers on a material similar to reversal color film, but coated on a white opaque base. The only material of this type available commercially at this time is Ansco Printon. You can also use this material for making your own color prints at home.

Kodak also makes a reversal printing material on a white opaque base. However this material is not available commercially, nor is it possible to process it at home. Prints on it are furnished by Kodak under the name of Kodachrome Prints. They are available in a variety of sizes.

For users of 35-mm or 828 transparency films Kodak will make an enlarged Kodacolor negative from which they in turn will make Kodacolor prints. The chief advantage of this method is the lower cost of Kodacolor prints. It's especially valuable when a large quantity of color prints are needed.

It is also possible to have high-quality Dye-Transfer or Carbro prints made from color transparencies. If you have a good darkroom and are willing to do exacting work, you can make these yourself. Carbro prints are noted for their relatively great permanence.

GLOSSARY OF COLOR TERMS

Positive: An image in which the tonal and color values are similar to those of the subject. The term positive is usually applied to a transparency. Positives on paper or other opaque support are called prints.

Negative: An image in which the tonal values are opposite to those in the subject, and colors are in their complements. Darks are light, reds are green, and so forth.

Transparency: A positive image on a transparent support such as celluloid or glass. Also sometimes called diapositive. Transparencies are usually viewed by transmitted light or are projected.

Slide: A transparency in a cardboard frame or mount, or between sheets of glass in a form suitable for insertion into a projector.

Mask: (Mounting) A frame made of thin opaque material, usually paper, used to block light except from those portions of the picture that are to be viewed or projected. Masks may be the full size of the transparency or smaller. They are supplied as rectangles and in many shapes such as round, oval, heart, and diamond shaped for special effects.

Mask: (Laboratory) A weak negative or positive image used to correct color balance or reduce contrast in color printing or duplicating. Usually made by contact and then bound in register with the original. It may also be an integral part of a color negative (Kodacolor and Ektacolor).

Crop: To mask off those portions of a transparency or negative that are not wanted or are not essential to the composition.

Mount: Sometimes called binder. A cardboard, fibre and glass, metal and glass, plastic and glass, or glass, tape and mask frame used to hold a transparency for projection.

Reversal Film: A picture-taking film in which by special processing the values of the original are reproduced as a positive rather than as a negative.

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then later by much redder electric light. The only time we become aware of differences in common light sources is when we can compare them simultaneously or in rapid alternation, or if the light departs radically toward one end of the spectrum. Thus if we were to look at the rose by electric light and then suddenly switch to daylight we would at once become aware of the difference. The rose would also look quite different to us late in the afternoon when the sun is setting and the light has become quite reddish.

Part of this adaptation is physiological, involving a change in the response of the color receptors in the eye. Another reason for adaptation is psychological; we see things the way we would like them to be or expect them to be.

On the other hand, color film can't change its response to colors. It has no brain or nervous system and therefore can't adapt itself. Any change in the color of the light will bring about changes in what the final color picture looks like.

Because of this, film manufacturers are compelled to make individual types of color film, each adapted to a particular kind and color quality of light, as used for photography.

The kinds of light films are balanced for are:

1 Light of sunlight quality. Film for this is called Daylight Film.
2 Photoflood illumination. Films for this are called Type A, or Tungsten Type.
3 3200 K illumination (professional studio lamps). Films for this are called Type B, also specified as a tungsten type.
4 Clear wire- or foil-filled flashlamps (except M-2). Film for this, a recent development, is called Type F.

Daylight type films

Daylight type films are intended for picture taking in sunlight on clear days from about 2½ hours after sunrise to about 2½ hours before sunset. Other light sources that will work satisfactorily with daylight type color films are blue-tinted flashlamps and electronic flash. These may be used as the sole source of light, as in indoor photography, or to supplement daylight. They are often used to add extra illumination to shadows in outdoor work.

The word daylight becomes quite ambiguous when we try to use it to describe the color quality of light. For instance the daylight coming from the sky only, which is what we would largely be using if shooting in the open shade, is quite blue compared with sunlight. Pictures made under these conditions will be excessively blue in appearance. On the other hand, the light from the early morning or late afternoon sun is quite reddish in tint. The light on cloudy or overcast days lacking the direct rays of the sun is apt to be rather bluish.

Other things that affect the color quality of the light are the amounts of smoke in the atmosphere, especially in large industrial centers, and reflected color from such objects as nearby buildings, green fields, and any other large reflecting surfaces.

The presence of ultra-violet rays may also affect the results you will obtain on color film. These rays are invisible to the eye but are seen by color film and translated into visible blue. Since they are invisible it is difficult to predict their exact presence and just how they will affect the film at a given time. Skylight, haze, or U.V. filters will effectively block these rays without having much other

AMATEUR COLOR MOVIE FILMS

Daylight Films, 8-mm

Film	Exposure Index	Available Sizes
Ansco Color Daylight	10	25-ft rolls; 25-ft magazines and 100 ft rolls for Bolex H-8 camera.
Kodachrome Daylight	10	25-ft rolls; 25-ft magazines, and 100-ft rolls for Bolex H-8 camera.

Photoflood Type Films, 8-mm

Film	Exposure Index	Available Sizes
Ansco Color Tungsten	12	25-ft rolls; 25-ft magazines, and 100-ft. rolls for Bolex H-8 camera.
Kodachrome Type A	16	25-ft rolls; 25-ft magazines, and 100-ft rolls for Bolex H-8 camera.

Daylight Films, 16-mm

Film	Exposure Index	Available Sizes
Ansco-Color Daylight	10	50-, 100-, and 200-ft rolls; 50-ft magazines.
Kodachrome Daylight	10	50-, 100-, and 200-ft rolls; 50-ft magazines.

Photoflood Type Films, 16-mm

Film	Exposure Index	Available Sizes
Ansco Color Tungsten	12	50-, 100-, and 200-ft rolls; 50-ft magazines.
Kodachrome Type A	16	50-, 100-, and 200-ft rolls; 50-ft magazines.

Notes on Processing Movie Films

Amateur movie films usually are sold with the cost of processing included in the price. Both Ansco Color and Kodachrome may be purchased without the cost of processing on special order from dealers. If necessary, it is possible for the amateur to process his own Ansco Color. It is not practical to do home processing of Kodachrome.

effect on color quality. Their use is recommended especially at high altitudes, near the seashore, on clear days right after a storm, and on cloudy days.

Photoflood color films

These films have been designed for use with the type of steady illumination most commonly used by the amateur photographer. Lamps of this type include No. 1 and 2 Photofloods and reflector spot and flood lamps. The term 3400 K sometimes is applied to lamps in this class. When using lamps of this type there are certain things that should be borne in mind.

First, the color quality emitted by them varies quite a bit as the lamps get older in use. Near the end of their life, the light is quite orange, resulting in reddish flesh tones. The best remedy for this is to check the burning time and discard the lamps, for color photography after half of their rated life. This rated life is etched onto the front of each lamp.

The second thing to remember is that a drop in line voltage can also cause the lamps to burn too reddish. Make sure that you aren't using too many lamps on a fuse (three No. 2, or 6 No. 1 lamps on a 15-amp fuse). Also make sure household appliances such as irons, washing machines, toasters, electric heaters and TV sets are not operating on the same circuit you are using for your floods.

Studio tungsten type films

Films of this type are designed for use with the kind of lamps most commonly used in professional and commercial studios. Lamps of this type include the 250- and 500-watt 3200 K frosted lamps, which are similar in size and appearance to photofloods, and clear spot and projection lamps of the "T" type.

Lamps of this kind do not give as much light per watt as do the photoflood type. Their color quality is somewhat warmer or yellower than floods also. However their light output is steadier and color quality is more consistent over the whole life of the lamp than is that of photofloods. They also last longer, making replacements less frequent. However, with these lamps line voltage is important too, because it alters the light's color.

Photoflash films

This type of material, among the newest of color films, is represented by only one brand—Ektachrome Type F. A special feature of this film is the ability to record flash pictures with most clear wire- or foil-filled flashbulbs without the use of filters of any kind. (Up to now clear flashbulbs have generally been used with either a photoflood or a studio tungsten-type film with an appropriate filter.)

Filters

In this article are outlined the basic light sources with which each film should be used. Employing each type of color film with the recommended light source is the easiest way to achieve consistent results. However, if you should have the wrong film in your camera for the light source that is available, not all is lost. You can expose color film by a light source not originally intended for it, but to do this you must use a filter. The subject of filters for color photography will be fully covered in a future article in POPULAR PHOTOGRAPHY's Color Series.

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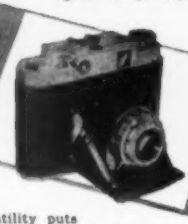

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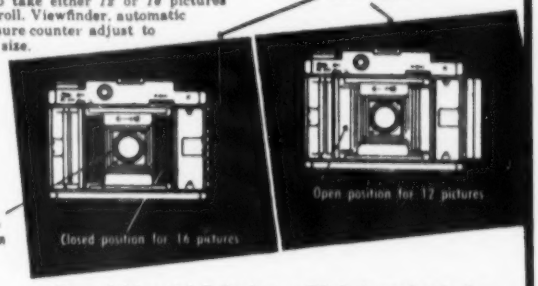

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Cropping

If you are quite lucky or are a super expert perhaps every transparency you shoot will have perfect composition. But being only human you will undoubtedly have an occasional shot that would look better if some distracting material were eliminated or the shape of the picture somewhat changed.

This is easily done by cropping your picture with one of the masks supplied by several manufacturers. These come in various rectangles and in ovals, circles, and other shapes for special effects. If you can't find a commercially made mask to suit you then you may want to cut your own out of black paper or a Kodak Mask Chart using a sharp knife or razor blade and a ruler.

Black Scotch-type tape should not be applied to a transparency directly for cropping. Heat from a projector, handling, or weather may make the adhesive ooze and ruin your picture. Masked transparencies are usually bound between glass for projection.

Duplicates

If you are going to show slides a great deal, or if your slides are going to get a lot of handling, you may want to preserve your originals and show duplicates. Many laboratories offer duplicates in the 35-mm size at a cost of about 25 cents each. They are made in this size from 35-mm originals or reduced from larger transparencies.

While these duplicates are generally similar enough to the original to be pleasing, there may be times when you want and can afford more accurate reproduction. If you do, then have your laboratory make "masked" duplicates. The cost of these is considerably higher. Laboratories are also usually equipped to make enlarged duplicates from smaller slides. The remarks about masking apply here also.

Special films are supplied in the 35-mm and sheet-film sizes with which you can make your own color duplicates, if you so desire. You must process these films in your own darkroom. A camera equipped for close-up work or an enlarger can be used for this work.

Storage of color film

Color film should be stored in a cool, dry place. This is true both before exposure and development and after processing. Avoid steam and hot-water pipes, hot top shelves and radiators. Also to be avoided are gases and volatile chemicals. It's especially important never to place color film, or anything else photographic, for that matter, in the glove compartment of an automobile or trunk during hot weather.

Color film should always be processed as soon after exposure as is practical. This is imperative in the tropics.

Finished color slides should be stored in files specially made for this purpose. Unmounted transparencies should be stored in the glassine envelopes usually supplied for negative filing. Color prints may be mounted or framed for exhibition at the camera club or in the home. To prevent rapid fading don't expose color transparencies, negatives, or prints to direct sunlight.—

Was My Face Red!

(Continued from page 16)

The kids all "oooohed" and "aaaahed" as each animal flashed upon the screen. Then, suddenly, there was a dead silence. I looked up and saw one of my lovely nude models in all of her three-dimensional clarity.

How she became mixed in with the animals I'll never know, but I'll never be the same again.

—Norman Fisher, Maspeth, N. Y.

Sideslip

Came the day when I asked my photo dealer why he had mounted one of my stereo pairs on its side. It seems that shortly after I had bought the new stereo camera in a Navy PX in Japan and was shooting up my first rolls, I'd reverted momentarily to my old 35-mm technique and turned the stereo camera on its side. Boy, that's *one* error you can't find a cure for.

—Leonard O. Timm, Bennington, Neb.

It Happened in Milwaukee

One summer day I took my family to the Washington Park zoo in Milwaukee, planning to finish up the few remaining exposures on my 35-mm camera with some interesting pictures. Soon after entering the park, I discovered that in advancing the film, it had torn loose from the cartridge and I was unable to rewind it without access to a darkroom. Leaving my wife waiting beside the monkey island, I went in search of a zoo attendant to inquire of a place offering total darkness, but in vain. Finally, I went to a nearby residence and rang the doorbell. An extremely pleasant woman answered and after listening to the details of my predicament, showed me a small hall closet and asked if it would serve my needs. I assured her that it would, perfectly, and asked if she would throw a rug against the door to insure total darkness. It took only a few moments' effort to open the camera and secure the film in the cartridge, but meanwhile some lady friends of my gracious hostess had stopped in after a shopping trip and were discussing their bargains when I was ready to come out. Since the rug against the door prevented an unassisted exit, I knocked and heard the lady of the house announce to her friends, "I've got a man in the closet," whereupon to their probable astonishment, she walked over and opened the door for me. "You'll never believe this!" I said as I emerged and departed to get back to my picture taking.

—Vinton R. Brandt, Waukegan, Ill.

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what's new — Trade Notes and News

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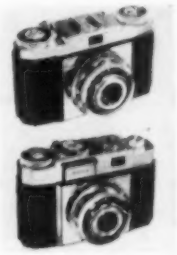
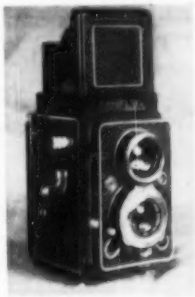
CAMERAS & ACCESSORIES

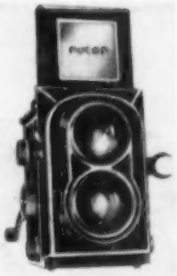


CONTINA Cameras, imported by Carl Zeiss, Inc., 485 Fifth Ave., New York, now are made in two new models, Ia and IIa, both differing from the older Continas through their absence of bellows. The lenses are solidly built into the camera housing. Contina Ia has a 45-mm Novar *f*/3.5 lens in Prontor SVS shutter with MX synch and a self-timer, and is priced at $54. Contina IIa features an ASA-calibrated, built-in photoelectric exposure meter. With the Novar lens and shutter it costs $75 and it is available also with a 45-mm Novicar *f*/2.8 lens at $86. Eveready cases for either model cost $9.

CONTAFLEX II, a modification of Contaflex I, both importations of Carl Zeiss, Inc., has a built-in ASA-calibrated photoelectric exposure meter with scales at the top of the camera wholly visible from operating position. All attachments and accessories for the earlier model fit Contaflex II. With 45-mm Zeiss Tessar *f*/2.8 lens in Synchro Compur shutter it is priced at $199; the Eveready case is $14.



SEMFLEX is a new fully-automatic twin-lens reflex camera distributed by General Photographic Supply Co., 136 Charles St., Boston 14, Mass. It has a side crank, double-exposure-prevention device, eye-level viewfinder, "Magna-Brite" viewing system, M and X synch, sports finder, *f*/2.8 viewing lens, a Berthiot *f*/3.5 taking lens, cable-release socket, and speeds from 1/100 to 1/400 sec. Price is $99.50



ROCCA AUTOMATIC twin-lens reflex camera is distributed by Arel Inc., 4916 Shaw St., St. Louis 10, Mo. The focusing lever is so designed that it can be operated by the left thumb while the camera is held by both hands. Both viewing and taking lenses are Steinheil-Cassar *f*/2.8 objectives and the shutter is a Gauthier Prontor SVS, fully synchronized. A transparent mirror on the front of the hood serves as an eye-level sports finder and assists in the taking of self portraits. Other features include magnifier, double-exposure prevention, blank-frame prevention, and removable hood to accommodate stereoscopic attachments, etc. Price is $127.50.

PRICE REDUCTIONS on the Ansco Karomat *f*/2 35-mm camera and the Ansco Universal Flash Unit are announced. The Karomat now sells for $147.50; previous price was $164.10; the flash unit now lists for $8.95, the former price being $9.95. These changes also trim the price of Ansco's line of Folding and Miniature package outfits.

EVIS OPTICAL VIEWFINDER for Kine Exacta and Exa cameras is a Novaflex product announced by Royal Photo Distributors, 78 W. 47th St., New York 36. It is used as a substitute for the normal groundglass when light is dim or the screen image invisible, or when action is too rapid for groundglass use. Each finder is calibrated for two lenses—either the normal camera lens and one of 105-mm focal length, or the regular lens and a 135-mm lens. Either costs $12.50.

LENSES & ACCESSORIES

ZOOMAR 16-s lens, designed for the Arriflex 16 camera, has been introduced by Kling Photo Corp., 235 Fourth Ave., New York 3. It has a variable focal length from 25 to 75 mm and is specifically corrected for color. For black-and-white filming a Series VII G filter may be inserted between the screw-in lens shade and the front ring of the lens mount. Construction is extremely compact because of the omission of the auxiliary viewfinder. Price is $579 through franchised Arriflex dealers.

MACRO-KILAR is a new Kilfitt lens also announced by Kling Photo Corp. It focuses from infinity to as close as two in. without using auxiliaries of any kind. Focal length is 40 mm and maximum aperture *f*/3.5. Its deep lens mount acts as a lens shade and the mount has distance scale, reproduction ratios, and exposure-correction factors for extreme close-ups. Model D, focusing to 2 in., is $114.95 and Model E, with 4-in. minimum focus, is $89.95.

TELEPHOTO LENSES of three types are announced by Geiss-America, 4424 N. Western Ave., Chicago 45. One, for Argus C-4, is a 135-mm 4-element lens with maximum opening of *f*/3.5. The second is for the same camera, has a focal length of 85 mm and *f*/1.5 aperture. It has six elements. Completing the trio is a modification of the second lens for Exacta, Practica, and other single-lens reflex cameras. Prices, respectively, are $99.50, $199.50, and $179.50.

UNITEL is an ultraspeed *f*/1.4 telephoto lens for 8-mm cameras. Coated, color corrected, and in a helical mount with click-stops, price is about $50, from Photographic Importing and Dist. Corp., 135 Broadway, New York, N. Y.

THREE NEW LENSES are announced by Sears, Roebuck and Co., Chicago (and all branches). All are Steinheil Culminars usable with Sears' Universal Viewfinder #9781 ($19.95). A new 35-mm *f*/4.5 wide-angle lens has a minimum focus of 3½ ft and stops down to *f*/16. Of the two telephoto lenses the first has a focal length of 85 mm and aperture of *f*/2.8, stopping down

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to f/32. The other telephoto is a 135-mm f/4.5 objective with f/32 minimum aperture. All three lenses couple automatically with the rangefinders of Leica, Canon, and certain Tower cameras, and are similarly priced at $59.50 each.

FILM AND PAPER

KODAK TRI-X FILM, Eastman Kodak Co.'s new high-speed roll film, is approximately twice as fast as Kodak Super-XX and is available in 35-mm, 4x5 film pack, and 620 and 120 roll-film sizes. The Tri-X ASA daylight exposure index is 200, permitting snapshots indoors by existing light and fast action shots on very dull days. Exposure and development latitude is said to be exceptional. Improved tone reproduction approximates that of Royal Pan and color balance is Type B panchromatic; Tri-X has the customary Kodak high green and low red sensitivity. Prices are the same as for Kodak Super-XX.

NEW CONTRAST GRADES for certain Velour Black projection papers are announced by Du Pont, Wilmington, Del. Surfaces and added grades are, respectively: AL, 1; BT, 4; DS, 1, 4; and Y, 4.

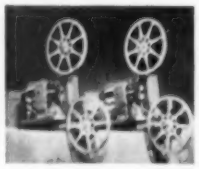
DU PONT, Wilmington, Del., announces a change in packaging. Film sizes of 2¼x3¼ to 8x10 will contain 25 sheets instead of 24 and packages of 10x12 and larger will be packaged 12 sheets to the box instead of 10. Prices are changed accordingly.

MURAL PAPERS in roll form are announced by Anken Chemical & Film Corp., Newton, N. J. "Ebony" is a fast projection paper with a blue-black image color. "Sabletone" is a slow projection or fast contact emulsion paper having a warm tone and slower speed. Roll sizes range from 20 in.x10 ft to 60 in.x300 ft and prices from $1.95 to $165 (single-weight) and $2.35 to $222.75 (double-weight).

IVORA, Du Pont's sensitized white photographic film, is now available in 10-sheet packages, priced from $1.85 for 3¼x4¼ to $13.45 for 11x14. The product is used for fine-detail miniature portraits, tones readily, and can be used for light or heavy oil coloring; is viewable by reflected or transmitted light.

ANSCO HIGH SPEED ENLARGING PAPER tradenamed "Jet," is now supplied in 7x3 size for newspaper and wire service transmission. It will be offered in single-weight glossy, in 500-sheet packages in four contrast grades.

PROJECTION & VIEWING EQUIPMENT



NEW 15-WATT KODASCOPE PAGEANT SOUND PROJECTORS for audio-visual use are announced by Eastman Kodak Co., Rochester, N.Y. Comprising the Model AV-152 series, the projectors are available in single- and two-case units, and feature a 15-watt output based upon the usable sound available throughout the frequency range. Shown at left in illustration is Model AV-152-SE, for sound speed only and incorporating the Plus-40 shutter. Price is $445. At the right is AV-152-S, also a single-case outfit, but with built-in 8-in. speaker and having both sound and silent speeds. Price is $455. Other models are AV-152, with 12-in. Kodak De-Luxe Speaker unit, sound and silent speeds —$530; same without speaker, $445; Model AV-152-E, with Plus-40 Shutter and 12-in. Speaker Unit for sound speed only—$530; without speaker, $445. Get full details from any Kodascope dealer.

GARCO BINDERS for 2 x 2 slides have been introduced by Garco Products, Inc., New Hyde Park, N. Y. They take 35-mm slides in the processor's cardboard mounts and are assembled in 10 seconds, it is claimed. The mount is placed between two sheets of micro glass, dropped into the binder and the cover snapped on. Garco binders have rounded corners,

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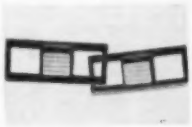
are re-usable, and fit all standard projectors. Packed in boxes of 20 they are priced at $1.95.

V-2 is a new viewer offered by Craftsmen's Guild, 1001 N. Orange Dr., Hollywood 38, Calif., for 2x2 slides. A new 2-element lens is said to minimize color aberration while retaining ample magnification. New pressure springs retain slides of any thickness in an upright position and in perfect focus. Price is $3.50.

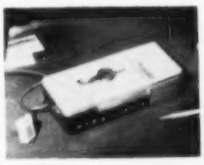


DELUXE TAPELESS MOUNTS are now available for owners of Busch Verascope, Iloca Stereo, and similar stereo cameras, according to the makers, Busch Stereo Service, Inc., 850 W. Adams St., Chicago 7. The tapeless mounts were designed to prevent adhesion of adjacent taped mounts. The new service costs $1 for a 20-exposure roll of 24x30-mm film, while the price for a 36-exp. roll is $1.60, direct from the company.

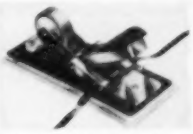
SOUND PROJECTION EQUIPMENT

REEVES SOUNDCRAFT CORP., 10 E. 52nd St., New York 22, N. Y., adds a leader and timing tape to its product. Spliced at both ends of magnetic tape, it saves wear and tear in threading. The 150-ft roll is marked every 7½ inches to permit accurate timing and splicing of timed intervals between selections. Price is about 60 cents.

TAPE RECORDER T-700-D, a new two-speed high-fidelity tape recorder, is announced by The Revere Camera Co., 320 E. 21st St., Chicago 16. It has their simplified automatic keyboard control and operates at tape speeds of 3.75 and 7.5 inches per speed, and records one or two hours per seven-in. reel. Patented "balanced tone" co-ordinates amplifier and acoustic system response to create true high-fidelity reproduction. Price, with microphone, radio attachment cord, two reels, and carrying case, is $212.50.



MIDGETAPE is a pocket tape recorder complete in all details and measuring but 8½ x 3⅞ x 1⅞. Weight is 3¼ lb. It is battery operated and cartridge loaded; has three controls; records for an hour on dual-track tape, and erases old material as new is recorded. The hearing-aid batteries snap-fasten into the unit and have a life of 45 hr. Full details are available from the manufacturer, Mohawk Business Machines Corp., 944 Halsey St., Brooklyn, N. Y. Price of Midgetape is $229.50.



GIBSON GIRL DELUXE model TS-4DLX is an addition to the line of Robis Industries Corp., 82-09 251 St., Bellerose 26, N. Y. This cutter-splicer miter cuts recording tape and trims the spliced joint with a "Gibson Girl," wasp-waist indentation. Professional splices in five minutes are claimed. It is removable from its plastic case for mounting on any tape recorder. Complete with three blades and dust cover, the price is $14.50.

MISCELLANEOUS

DEIONIZED WATER said to be equal to triple-distilled (in ohms specific resistance) is made possible by use of Quikpure Constant Flow Demineralizer unit producing about 600 gal from 10-grain tap water at a cost of about four cents per gallon. The unit costs $295, FOB Chicago. Exchange refills are priced at $25. A Quikpure portable device consisting of a squeeze bottle costs: for pt size, $2.50; three refills, $4.50; qt size, $5.95; refills $3.50 each. The manufacturer is Central Scientific Co., 1700 Irving Park Rd., Chicago.

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Mag. No. 337	11.25	36 Exp.	11.85	8-16 Exp. 620C	4.75
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Praktica FX f2 Biotar Preset	83.00
Auto Pentacon f2.8 Westanar Auto	118.00
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Argus C3 Case & Flash	31.50
Argus C4 f2.8	46.00
Bolsey B2 f3.2	24.50
Kodak 35 RF f3.5	29.00
Retina IIA f2 Xenon	72.00
Signet f3.5 Ektar	47.00
Mercury II f2.7 Tricor	19.00
Voigt Vito II f3.5 NEW	45.50
Kodak Stereo f3.5	97.00
Stereo Realist f3.5	73.50

MOVIE EQUIPMENT

Kodak Brownie f2.7	$ 22.00
Bolex H8 Leader f1.9 Turret	148.00
Revere 88 f2.5	32.00
Revere 80 f2.5	46.00
Revere 44 f1.9 Mag. Turret	93.50
Pathe Super 16 f1.9 Turret	229.00
Bolex H16 Leader f1.9 Turret	149.50
B&H 253 Monterey 500W	55.00
DeJur 750W	84.00
Kodak Brownie 300W	39.00
Revere 85 500W	58.50
Revere 90 750W	74.50
Slide Projectors	
Argus PB 300 Case	$ 27.00
Goide Manumatic 300W	36.50
TDC Maintiner 300W Semimatic	30.50
TDC Model D 300W Semimatic	36.50
Bruenberger 300W Auto Changer	37.50

MISCELLANEOUS CAMERAS

Ricohflex VI f3.5	$ 21.50
Rolleicord IV f3.5 Xenar MX	74.00
Auto Rollei f3.5 Xenar MX	118.00
Auto Rollei f3.5 Tessar MX	132.00
Kodak Medalist I f3.5 Ektar	56.00
Kodak Medalist II f3.5 Ektar	112.00
Polaroid Land	41.50
Polaroid Highlander	42.00
2¼x3¼ Ann. Graphic f4.5 R.F.	83.50
4x5 Ann. Graphic f4.5 R.F.	96.50
Popular Lenses & Accessories	
28mm f3.5 Angenieux	$ 74.00
35mm f2.5 Angenieux	87.00
35mm f3.5 Summaron	61.00
40mm f3.5 Casseron	31.00
58mm f2 Biotar Preset	64.00
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Leitz Imarect Finder	23.00

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- Black Morocco & Chrome
- Blue Velvet Lined Top Cowhide Case

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35mm EKTACHROME!

20 EXP.		36 EXP.	
1 Roll	$1.49	1 Roll	$4.10
4 Rolls	5.49	3 Rolls	6.29

Bulk Film 28 Ft. $11.25—100 Ft. $37.50

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Stops Fast Action! Accurate Color! Tremendous Depth of Field! Frame Numbered—Daylight or Tungsten

20 Exp.—1 Roll 1.27—4 rolls 4.99
36 Exp.—1 Roll 1.99—3 Rolls 5.49

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A Miracle in Black & White

35mm, 20 Exp., 6 for $2.15—10 for $3.19
35mm, 36 Exp., 4 for $1.95— 7 for $3.15
Bulk Film—50 Ft. $2.45—100 Ft. $3.99
Bulk film — 100 ft. — 5.75

CLOSEOUT FRESH ANSCO 535

1956 Dated—Frame Numbered

20 Exp.—4 Rolls $4.19.....8 Rolls $7.95
36 Exp.—3 Rolls $5.40.....6 Rolls $9.95

Bulk Ansco-Tongued Frame No.—Sealed 1956 Cans

1 Can 28 Ft. $6.75—3 Cans $18.95—5 Cans $30.95

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w 10 empty cartridges **$4.95**

w/100 ft. fresh safety film Kodak Plus X or XX 8.39

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PRECISION RACK-OVER permits use of a Bell & Howell 70 camera with assurance that moving objects are within the lens field, and that titles are centered. It is said to permit ultra close-ups without parallax adjustment, and mounts on any tripod using 1/4-20 mounting screw. The 4½x4¾x2¼ base allows filming from a table top, with or without accessories in place. Price is $28.50.

CINELAST is a multi-purpose solution which cleans, preserves, and protects film and also acts as an anti-static, according to Cinelast, Inc., 610 Fifth Ave., New York. It is sold in 2-oz bottles and is priced at $1.98.

SUPER WATAMETER is a rangefinder with two adjustment knobs, one of which lines up the image horizontally while the other permits change in infinity setting when required by weather conditions. Distributor is Interstate Photo Supply Corp., 28 W. 22nd St., New York, N. Y. Price is $8.95.

EGONE SYNCHRO SHUTTERS may be used in front of or behind lenses in barrel mounts. Synchronized for all flashbulbs and electronic flash, the shutter works with a cable or pneumatic release. Sizes range from 30- to 135-mm and prices from $32 to $100. Also available with Iris Lens Board adapter. Distributor is Egon Egone, 91 Winthrop Rd., Brookline 46, Mass.

LINHOF TRIPODS weighing under three pounds are offered by the Kling Photo Corp., 235 4th Ave., New York 3, N. Y. Features claimed are: will hold cameras up to 4x5 with absolute steadiness; opens to 55 in. from a closed 18 in.; telescoping, reversible center post for intermediate heights and low-angle shots. Prices are $29.95 for the Combi-U and $32.50 for the Combi-O. Accessory center posts for shooting within five in. of floor level are available.

FILMAGIC CLOTH is of flannelette impregnated with colorless silicone. It measures 12x18 and provides a waterproof and dirt-resistant coating when used on film and equipment surfaces. It can be washed repeatedly with minimum loss of effectiveness and costs $2. Write Distributor's Group, Inc., 756 W. Peachtree St., N.W., Atlanta, Ga., for a sample swatch.

GIANT TIMER for darkroom use features an 8-in. dial; times up to 60 sec and 10 min; instantaneous zero reset button; and stopping or starting without resetting to zero. Distributed by Burke & James, 321 S. Wabash Ave., Chicago 4, Ill., the price is $29.50.

PIC FEATHERLITE STANDS are a product of American Photographic Inst. Co., Inc., 241 W. 27th St., New York 1. They are of anodized duraluminum and have five sections which cannot come apart, nor can one fall through another. Durability is claimed because of ingenious design and superior construction. Model 4707, ext. 18 in. to seven ft, wt. 1 lb 10 oz, costs $17.95; 4709, ext. 22 in to nine ft, wt. 2 lb, costs $19.95; 4711, ext. 26 in to 11 ft, wt. 2 lb, 6 oz, costs $21.95.

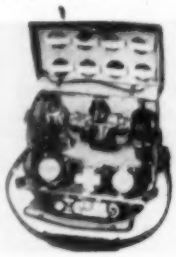
L & N STEREO SERVICE, 2122 N. Karlov Ave., Chicago 39, Ill., announces a stereo-mounting service for owners of European stereo cameras having a 24-x30-mm format. Developed film should be in strip form. Prices are $1.05 for a 20-exposure roll (12 slides) and $1.66 for a 36-exp roll (24 slides). Undeveloped film will be accepted and processed by the proper manufacturer, at an additional charge, if necessary. Prices for duplicates, mask and glass mounting available upon request.

KODAK STEREO CAMERA CASE is offered by Craftsman Camera Cases, 54 Park Place, New York City 7. Of top-grain cowhide with removable snap-off front, the new Ever-ready case costs $10.50. A second offering, for Kodak Brownie Bull's Eye camera, has a two-piece drop-front design permitting removal of front cover. The case does not require removal of the M2 flashgun; costs $2.95.

COLOR PRINT of wallet size at a new low price of 29 cents, and also a 2½x3½ print 25 percent larger than the former 2X size, are announced by Pavelle Color, Inc., 533 W. 57th St., New York 19. The wallet size is 2x3 and is also available at 2 for 49 cents.

FERRO-SHEEN is a new process of manufacturing recording tape devised by OH-Radio Industries, Inc., Opelika, Alabama, which combines new oxide-and-binder treatment and new magnetic surface and plastic base, utilizing hot-melt lamination. OHRadio claims the smoothest surface ever attained for its Irish Ferro-Sheen tape. Prices are the same as for the older Mylar tape.

PLASTIC SEALING of photographs is offered by American Quality Prod., Plastic Laminating Div., 16 Leading St., Johnston 9, R. I. Available in red, blue, green, or orange borders, sizes and prices are, respectively, 2½x3½, 45 cents; 3x5, $1, postpaid.



CAMERA CASES tradenamed Omnica Convertible are announced by Kling Photo Corp., 235 Fourth Ave., New York 3. The camera and each accessory can be neatly fitted in any desired arrangement by means of individual, suede-lined clamps attached to adjustable key-strip runners placeable anywhere within the case. The case can be rearranged whenever desired. Construction is of top-grain cowhide with chamois lining. Both shoulder strap and handle are provided. Price is $49.50; chrome runners are $1.95 and suede-lined clamps $1.35.

LENS TESTERS for 8-mm D and 16-mm C mount lenses are introduced by Photographic Importing & Dist. Corp., 135 Broadway, New York, N. Y. They come with adjustable magnifying eyepieces to test lenses for focus settings, coverage, depth of field, and definition. The price is $7.95 each.

TRIUMPH JUNIOR TRIPOD is distributed by Karl Heitz, Inc., 150 W. 54th St., New York 19. It extends to 57 in., collapses to 22½ in., weighs three lb and has a center column usable as a fourth leg to convert it to a copy or close-up stand in conjunction with a Repro Arm. Legs are connected so that all three are spread when one is manipulated. Locking braces prevent accidental spread and an air-pressure brake prevents rapid dropping of camera, which can be turned at any height. Prices: Triumph Junior, $31.50; Panhead, $8.40; Repro-Arm, $8.90.

STEREO MOUNTING SERVICE is announced by Busch Stereo Service, Inc., for Iloca Stereo camera owners, who may have their first 20-exposure roll mounted free, providing they use a Busch mailing form and include their camera's serial number. Write to Busch for your form at 850 W. Adams St., Chicago 7.

PRIZE METER is now available in a new model containing an incident-light attach-

TWO KODAK MOVIES for group showings can be borrowed from the Camera Club and School Service, Eastman Kodak Co., Roch-

sample negatives. Operation is claimed to be easy, even for amateurs. The kits come in two sizes: #1 for small size stamps is

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PANORAM sells standard 35mm color film either Kodak or Ansco—develops the roll and delivers 20 mounted transparencies and 20 color prints. ——— *See Unbelievable Combination Prices Below . . .*

Plan 1—20 Contact Color Prints (Any Assortment) from Any 35mm Kodachrome Ansco or Ektachrome Transparencies 1.50
Plan 2—Develop & Mount 1 Roll 20 Exp. Ansco Plus 20 Prints 2.25
Plan 3—Develop & Mount 1 Roll 20 Exp. Ektachrome Plus 20 Prints 2.25
Plan 4—Develop & Mount 1 Roll 20 Exp. Kodachrome Plus 20 Prints 2.75
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PRIZE METER is now available in a new model containing an incident-light attachment. Absolute accuracy is claimed with either method, with a direct-reading scale showing ASA speeds from 8 to 400. With a leather case, price is $12.95. Information available from Interstate Photo Supply Corp., 28 W. 22nd St., New York, N. Y.

IDEAL A TRIPOD is offered in an improved model. Made of wood, it will take all cameras up to 8x10 and features an aluminum plate with a 3½-in. diameter, a tripod thread which extends down into the handle, reversible legs tipped in steel and rubber, a length of 58 inches extended and 32 inches when folded, and weighs 4½ lb. Manufacturer is Burke & James, Inc., 321 S. Wabash Ave., Chicago 4, Ill.

LUTES STEREO FILM CUTTER, designed to increase the efficiency of that operation, is announced by Richard Mfg. Co., 5914 Noble Ave., Van Nuys, Calif. After frame line is adjusted raising knife automatically transports film to precise width, and lowering knife handle cuts film chip to hairline accuracy, according to the manufacturer. Many other features are claimed, including self-sharpening cutting knife, and illuminated base and panel with built-in switch. Price is $24.95.

TWO KODAK MOVIES for group showings can be borrowed from the Camera Club and School Service, Eastman Kodak Co., Rochester 4, N. Y. **Quality in Photographic Lenses** is about the manufacturing of lenses at Kodak's Hawk-Eye plant. In full color with sound, running time is 25 minutes. Filmed at Kodak Park, **Quality in Photographic Papers** shows the manufacture and many uses of this product, aside from those usually associated with it. Running time is 20½ minutes, with commentary and musical background.

PIC BACK-LITE STAND, Model 158-1, was designed by American Photographic Inst. Co., Inc., 241 W. 27th St., New York 1, for adjustment placing the legs flush on the floor and thus effecting low light position. It has four sections, extends from 14 to 46 in., and weighs 18 oz. Price is $11.95.

PHOTO-STAMP KITS, for personal or business use, have been developed by the Dilol Western Co., P. O. Box 93, Pomona, Cal. Utilizing 35-mm or a portion of larger negatives, the kits feature a printer and attachments, perforated printing paper, gum adhesive and applicator, instructions, and sample negatives. Operation is claimed to be easy, even for amateurs. The kits come in two sizes; #1 for small size stamps is priced at $17.40, #2 for larger stamps; price from manufacturer.

CORRECTION NOTICE. An incorrect address appeared in the May 1955 issue of this column, for the Wollensak Optical Co. The correct address is 850 Hudson Ave., Rochester, N. Y., not 320 E. 21st St., Chicago 16, Ill.

AUTO-CLIP, a self-centering filter holder and lenshood, is an importation of General Photographic Supply Co., 136 Charles St., Boston, Mass. Series V fits any mount from 25 to 40 mm and cost $4.95, while Series VI fits mounts from 35 to 50 mm and costs $5.95.

KOILED KORD for operating solenoids and shutters is announced by Heiland Division, Minneapolis-Honeywell, 130 E. 5th St., Denver, Colorado. Different types are available for Heiland Solenoid Synchronizers, ASA double-post outlets, ASA bayonet outlets, Compur-type outlets, and for Graflex Solenoids. Use of the cords eliminates kinking or tangling, makes for neater appearance, and results in unobstructed camera operation. Price is $3.50.—

new books

PROGRESS IN PHOTOGRAPHY 1951-1954. Published by Focal Press Limited, London; distributed by American Photographic Book Publishing Co., Inc. Cloth bound 7 x 9½, 335 pages, $10.

This is Volume 2 of "An International Record" inaugurated in 1951 with the publication of *Progress In Photography 1940-1950*—a 460-page summary of new photographic equipment, materials, and processes developed in the subject decade. The new volume not only extends the summary of new developments to the four productive years past, but also treats in detail various subjects that could only be briefly surveyed in the first volume. It also includes several discoursive papers on such fundamental subjects as photographic image structure and emulsion sensitivity and latent image formation where theory is rapidly changing or giving way to fact.

The format of Volume 2 is patterned closely after that of its predecessor—consisting of contributions from photographic scientists, technologists, and editors throughout the world. L. A. Mannheim is Executive Editor for Focal Press, while the Board of Editors consists of D. A. Spencer (Editor-in-Chief, Great Britain), Paolo Bassignana (Italy), John Eggert (Switzerland), W. F. Berg (Great Britain), and Glenn E. Matthews (U.S.A.).

Any individual who derives pleasure, profit, or liberal education from the annual summaries of photographic progress prepared by Dr. Walter Clark since shortly after the birth of this magazine or from the short-range perspective of our monthly Tools & Techniques department will find *Progress In Photography* a valuable addition to his library. The literature references alone provide a life-time membership in the Society of the Never-Bored.—*N.C.L.*

A TREASURY OF AMERICAN GARDENING. Edited by John R. Whiting. Published by Flower Grower and Doubleday, Garden City, New York. Hard cover, 7¼ x 10½, 272 pages, illustrated in color and black-and-white, $7.50.

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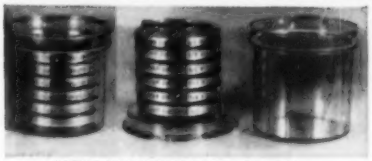

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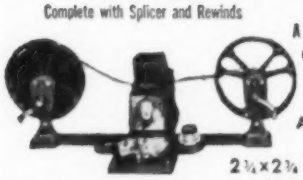

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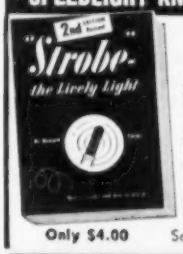

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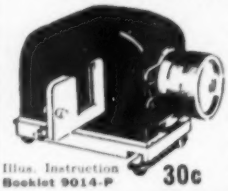

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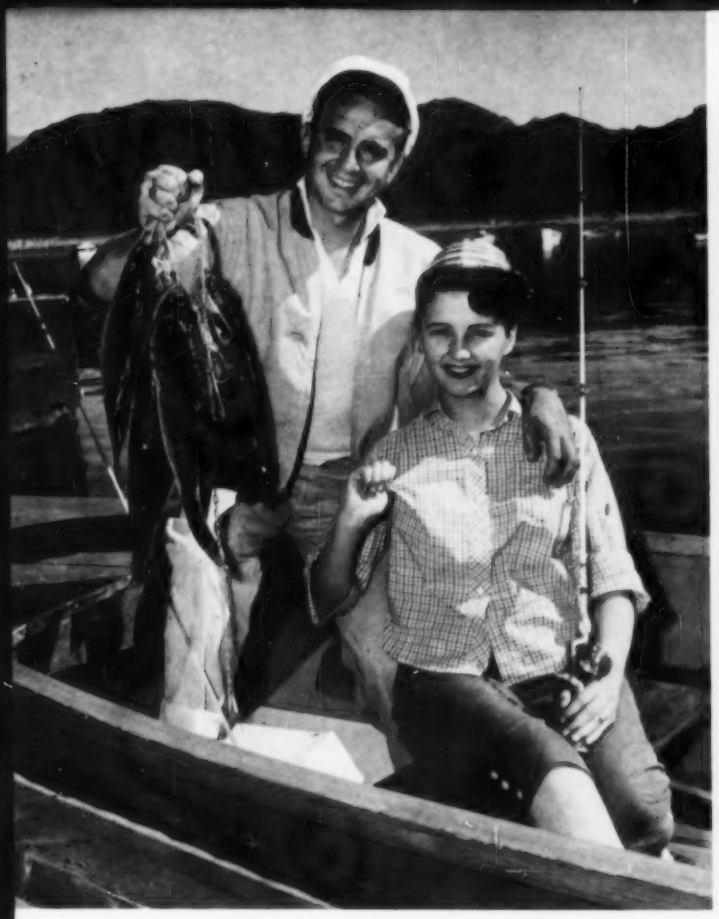

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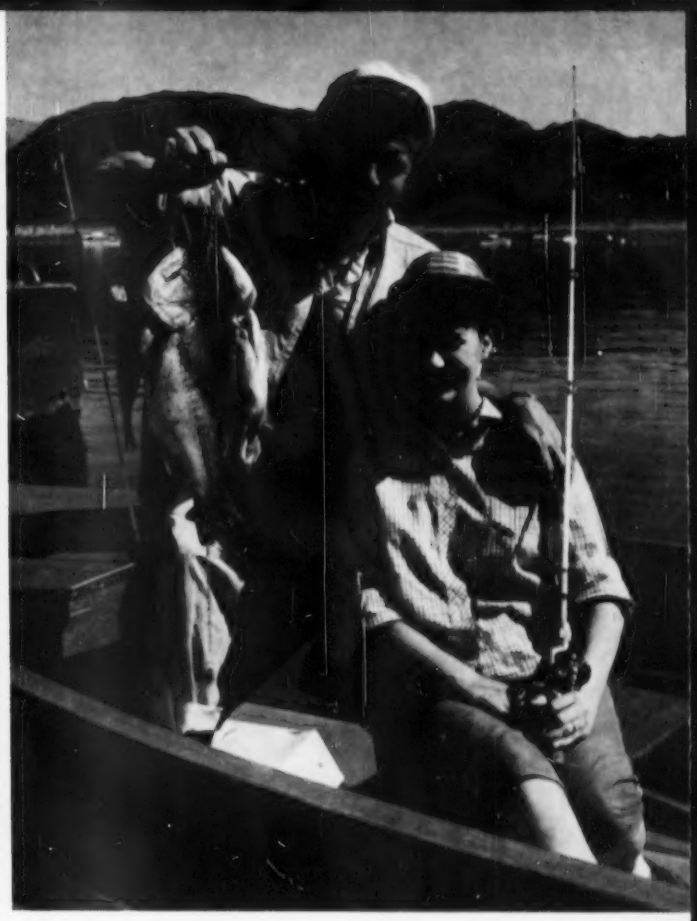

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